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THE CELEBRATED MUSIC,

IN

Shakespeare's Tragedy,

MACBETH,

attributed to

MATTHEW LOCKE,

A. D. 1672.

A New Edition in Complete Score,

with an Accompaniment for the

Piano Forte,

BY

E. J. LODER,

To which is prefixed an historical account of the Music.

BY

EDWARD F. RIMBAULT, F.S.A.

Ent. Sta. Hall. *Pr. 7/6*

LONDON,
D'ALMAINE & Co SOHO SQUARE.

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AN HISTORICAL ACCOUNT

OF

THE MUSIC IN MACBETH,

BY

EDWARD F. RIMBAULT, F.S.A. &c.

THE music to Sir William Davenant's alteration of Macbeth was first printed about the year 1760, with a dedication to David Garrick, by Dr. Boyce. The authority for ascribing its composition to Matthew Locke rests solely upon the statement of Downes, who, in his "Roscius Anglicanus, or an historical Review of the Stage," published by Henry Playford in 1708, gives the following entries: "The new Theatre in Dorset Gardens being finished, and our company, after Sir William's death, being under the rule and dominion of his widow the Lady Davenant, Mr. Betterton, and Mr. Harris (Mr. Charles Davenant, her son, acting for her), they removed from Lincoln's Inn Fields thither; and on the 9th of November, 1671, they opened their new theatre, with Sir Martin Marall." After mentioning several other plays, he names "the tragedy of Macbeth, altered by Sir William Davenant, being drest in all its finery; as new clothes, new scenes, machines, as flyings for the witches, with all the singing and dancing in it, the first composed by *Mr. Locke*, the other by Mr. Channell and Mr. Joseph Priest; it being all excellently performed, being in the nature of an opera, it recompensed double the expenses; it proves still a lasting play." To which he adds the following singular note—"that this tragedy, King Lear, and the Tempest, were acted in Lincoln's Inn Fields; Lear being acted exactly as Mr. Shakespeare wrote it; as likewise the Tempest, altered by Sir William Davenant and Mr. Dryden, before 'twas made into an opera." After naming three other plays, he says, "the year after, in 1673, the Tempest, made into an opera, &c. appeared;" from which it is evident that Macbeth was produced (with the above additions, &c.) in 1672, and not in 1674, as stated by Dr. Burney.

The authority of Downes is not always to be depended upon; and Thomas Davies, the author of the Life of Garrick, in his MS. annotations to the work in question, censures at large the incorrectness of many of his statements. It is not improbable that, from the lapse of time between the first appearance of Macbeth with the music in 1672, and the publication of the book in 1708 (a period of thirty-six years), Downes may have mistaken or forgotten the composer's name. That Locke did write music for some performance of this play, is a singular and important fact: the evidence of this is as follows: in a small oblong volume, called "The Pleasant Companion, or New Lessons and Instructions for the Flageolet, by Thomas Greeting, Gent. London, printed by J. Playford, and are to be sold at his shop near the Temple Church, 1680," we find a tune entitled "*Macbeth*," with the initials M.L. (Matthew Locke) appended to it. Several other tunes in the same volume have his name at full length. In another work, called "Apollo's Banquet for the treble violin, set forth in new theatre tunes, Ayrs, Corants, &c. to which is added the tunes of the new French dances, &c. London, printed for John Playford, &c. 1670," the same tune occurs, entitled "*the Dance in the play*

of Macbeth;" and, in an earlier and still more curious little volume, called "Musick's Delight on the Cithren, &c. London, printed by W. G. and are sold by J. Playford at his shop in the Temple, 1666," we have another version of this tune, which, as it is not to be found in the music now known as Locke's, sufficiently proves that it must have belonged to another setting of the music in Macbeth, composed by Matthew Locke, and performed at least six or seven years before that produced at the new theatre in Dorset Gardens in 1672. Hence the mistake of Downes, and after him Dr. Boyce, attributing the music, as we now have it, to Matthew Locke. We must now turn to a more important fact—the claim of Henry Purcell to the authorship of the music in question.

The late Mr. William Linley has the following remarks in the Introduction to the second volume of his "Shakspeare's Dramatic Songs." "Now in regard to this charming music [i.e. in Macbeth], a great doubt must always remain on the minds of musical researchers, whether Matthew Locke was or was not the composer."

"The late Dr. Hayes, of Oxford, was of opinion that the music was *not* Locke's, and many have been inclined to ascribe it to Purcell; in the Author's humble opinion, it is much too modern for either composer; but, independently of this circumstance, the style of it, though possessing abundance of characteristic wildness, is very unlike the wildness of Purcell. The Airs ascribed to Locke are airy, tripping, and confined (as to harmony) to the very simple combinations; in one instance only, with a change of key from F to B flat. Purcell would have been as airy and as wild; but his harmonious transitions would have been constant, and strangely varied; his style would have been graver; his melodies, though perhaps not sweeter, would have been more appallingly characteristic; those who are sufficiently acquainted with his "Indian Queen," and particularly with a much earlier production, viz. "Dido and Æneas," which he composed when only seventeen years of age, will be satisfied that he could have had no concern in the present work."

Another circumstance which weighs against the supposition of Purcell being the composer of the present music (if, as we conjecture, it was produced in 1672), is, that he was only *fourteen* years of age in that year; and, although we are told that he composed Anthems when a singing-boy, we cannot conceive the Macbeth music to be the production of a boy of that age—not even of the great Henry Purcell.

We must now notice a very curious manuscript, bearing the name of John Eccles (a name well known to all lovers of the Old English School of Vocal Harmony), which purports to be the "*original* music of Macbeth."

We have examined two MS. scores of this music; one in the possession of Professor Taylor, the other in the British Museum. These manuscripts correspond in all material points; but in Professor Taylor's copy, Eccles's name appears as the Author; whereas to that in the British Museum no name is prefixed: the latter copy has, however, the names of the original performers appended to their respective parts; a circumstance which proves, beyond all doubt, that the music either was, or was intended to be, introduced at some period when the play of Macbeth was represented on the stage. The singers' names are, Lee, Spalding, Cource, Bowman, Mrs. Willis, and Mrs. Hodgson. Bowman came on the stage as a boy about the year 1673, and sang a man's part in Lee's tragedy of "Theodosius," in 1680; but as the names of the females do not appear amongst the Dramatis Personæ till 1696, that year may be assumed as the probable date of the manuscript. Lee,

Bowman, Mrs. Willis, and Mrs. Hodgson, sang together in the "Loves of Mars and Venus," composed by John Eccles and Godfrey Finger, 1697; Cource and Spalding sang Eccles's Duet, "Wine does wonders," in "The Morose Reformer," about the same period, and all their names appear to many of the detached Songs engraved by Thomas Cross, in the latter part of the seventeenth and beginning of the eighteenth century.

With the exception of the two lines beginning "Hark, I'm called," which are by Shakespeare, the words are from Sir W. Davenant's adaptation of the Tragedy, published in 1674, and are partly taken from Middleton's Tragi-Comedy of "The Witch." It may be remarked, that Eccles's music adheres more strictly to Sir W. Davenant's version than that attributed to Locke.

In J. Stafford Smith's "Musica Antiqua," published in 1812, is to be found a portion of the original music to Middleton's Play of "The Witch," beginning at the words "Come, come away," and it is said to be from a manuscript of that age in the editor's possession. The music, like that of Macbeth, is in the key of F, and in it are to be traced many passages that warrant an opinion that the composer of the latter founded his ideas upon it.

After a strict and candid examination of Eccles's music, compared with the received version, we have no hesitation in pronouncing it to be the original sketch, and that what has been, and still is, received as Matthew Locke's, is a more finished and skilful adaptation of the same work. "It is scarcely possible (remarks Mr. W. Linley) for any person, in the least conversant with vocal effects, to conceive that so sweet a melodist as Eccles could have seen the music in Macbeth as we have it at present, and present his own afterwards as an alteration for the better; but why might he not have been the composer of his own original music, and adapted it *subsequently* for dramatic representation?"

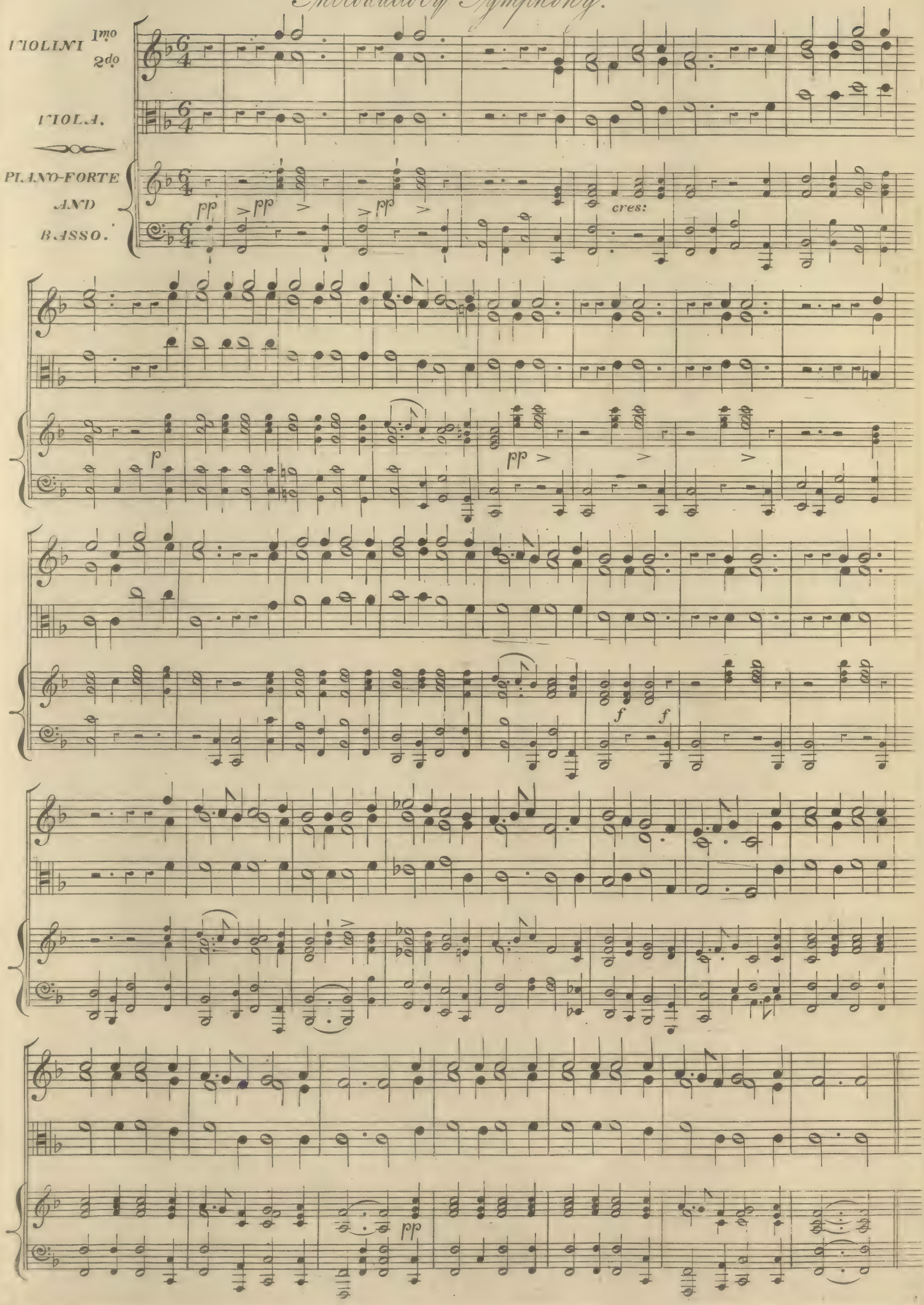
We have still another hint to throw out, which is worthy of consideration. In a "Catalogue of the very curious and valuable Musical Library of Ancient and Modern Compositions, by the most eminent Masters, from the sixteenth century to the present time, collected, through a series of years, with infinite care and judgment, by the late W. and P. Hayes, Doctors of Music, Oxon," which were deposited for sale at "Smart's Music Warehouse, the corner of Argyll Street, Oxford Street, by appointment of the Administrator," Lot 7 is described as consisting of a "Score of Macbeth," *Purcell's hand-writing*, the original and very curious. Ditto, from which Dr. Boyce published it as Matthew Locke's composition, &c. &c. The price is marked £1 1s.

Now, as Purcell and Eccles were intimate friends, and jointly composed the music for two or three plays, it seems highly probable that Purcell *was the reviser and improver of Eccles's music to Macbeth.* The existence of a MS. in Purcell's *hand-writing* will thus be readily accounted for. We know that Purcell frequently undertook the revision of his friends' works; and an instance, in an Anthem of Pelham Humphries', may be seen in Novello's edition of Purcell's Sacred Music.

Such is the present state of the question regarding the authorship of the Macbeth music. In our own mind, not a doubt exists as to its being the composition of John Eccles; but it is only by the fortunate discovery of some contemporary document that the question can be decided; until then the prejudice in favour of Matthew Locke will, in all probability, remain.

MACBETH.

Introductory Symphony.



RECITATIVO.

"Speak! Sister, Speak!"

VOICE.

Largo.

1st Witch. Speak! sister, speak! is the deed done! Long a - go, long ago;

2d Witch. A - bove twelve glass - es since have run: Ill deeds are seldom seldom slow seldom slow.., or single, But following, following crimes, following crimes on for - mer wait, The worst of creatures, The worst fast - - - - er propa - gate.

AIR.

"Many More."

VOICE.

Andantino con moto.

1st Witch. Many more, many more, murders, many more Many more must this one en - sue; Dread horrors still a bound In ev'ry place a - round; As if in death were found Propagation too; Dread horrors still a bound, As if in death were found Propagation too. He must, he will, he shall spill much more blood, And become worse, And become worse, become worse, To make his ti - tle good

CHORUS,

"He must spill much more Blood".

Violino 1mo

Violino 2do

Viola.

Canto.

He will, he will, he will, he will he will spill much more

Alto.

He must, he must, he must spill much more

Tenor.

He shall, he shall, he shall, he shall, he shall spill much more

Basso.

He must, he must, he must, he must, he must, he must spill much more

Allegro Marcato.

f

blood; He will he will he will he will he will spill much more blood;

blood; He shall he shall he shall he shall he shall spill much more blood;

blood; He will he will he will he will he will spill much more blood;

blood; He must he must he must spill much more blood;

And become worse, And become worse, worse, worse, To make his

And become worse, And become worse, worse, worse, To make his

And become worse, And become worse, worse, worse, To make his

And become worse, And become worse, worse, worse, To make his

ti - - - tle good.

ti - - - tle good.

ti - - - tle good.

ti - - tle good.

f

RECITATIVO,

"Now let's Dance"

1st Witch. A - - greed! a - - - - greed!

2nd Witch. A - - greed! a - - - - greed!

3d Witch. A - - greed! a - - - - greed!

4th Witch. Now let's dance! a - - - - greed!

PIANO FORTE. *p* *f*

CHORUS,

"We should Rejoice"

f

We should re - - joice when good kings bleed, Re - joice . . . . . ,

We should re - - joice when good kings bleed, Re - joice . . . . . ,

We should re - - joice when good kings bleed, Re -

We should re - - joice when good kings bleed, Re -

Allegro Marcato.

f

. . . . . re - - joice, ... re - - joice, ...

. . . . . re - - joice, ... re - - joice, ...

joice . . . . . re - - joice, ... re - joice, ...

joice . . . . . re - - joice, ... re - - joice, ...

. . . . . We should re - - - joice, We should re - - - - joice.

. . . . . We should re - - - joice, We should re - - - - joice.

. . . . . We should re - - - joice, We should re - - - - joice.

. . . . . We should re - - - - joice, We should re - - - - joice.

AIR.

"When Cattle die."

p

p Solo.

When cattle die, a - bout., a - bout about we go; A - bout, a - bout, a - bout about we go;

p

When lightning and dread thunder, Rend stubborn rocks asunder, And fill the world with wonder, What shall we do?

cres. *f*

Chorus.

f

f

f

f Re - joice . . . . . , re - joice . . . . . , re - joice . . . . . .

f Re - joice . . . . . , re - joice . . . . . , re - joice . . . . . .

f Re - joice . . . . . , re - joice . . . . . , re -

f Re - joice . . . . . , re - joice . . . . . , re -

f

. . . . . , We should re - - - joice, We should re - - - joice.

. . . . . , We should re - - - joice, We should re - - - joice.

joice . . . . . , We should re - - - joice, We should re - - - joice.

joice . . . . . , We should re - - - joice, We should re - - - joice.

A I R,

"When Winds and Waves."

Solo.

When winds and waves are war - ring, Earth - quakes the moun - tains tear - ing, And monarchs

Chorus.

f

f

f

f Re-joice, re-joice, re joice . . . . . re-joic . . . . .

f Re-joice, re-joice, re-joice . . . . . re-joic . . . . .

f Re-joice, re-joice, re-joice . . . . . re-

f

die despairing What shall we do! Re-joice, re-joice, re-joice . . . . . re-

ff

p

p

p

p

. . . , re-joice . . . . . We should re-joice, We should re-joice.

. . . , re-joice . . . . . We should re-joice, We should re-joice.

joice . . . . . re-joice . . . . . We should re-joice, We should re-joice.

joice . . . . . re-joice . . . . . We should re-joice, We should re-joice.

pp

AIR,

"Let's have a Dance."

VOCE.

PIANO FORTE.

Andantino.

Let's have a dance up-on the heath, We gain more life by Duncan's death. Sometimes like brinded cats we shew, Having no music but our mew, To which we dance in some old mill Up-on the hopper stone, or wheel; To some old saw or bardish rhyme, Where still the mill clack does keep time, Where still the mill clack does keep time.

2d Verse.

p

p 2d Verse.

Some times a - bout a hol - low tree, Around, around, a - round dance we; And thither the chirping

p

crickets come, And beetles sing in drow - sy hum: Some times we dance o'er ferns and furze, To howls of wolves, or

barks of curs; Or if with none of these we meet, We dance to the e - cho of our feet, We dance to the e - cho

f

f

of our feet.

f

CHORUS.

"At the night Raven's dismal Voice."

Largo.

VIOLINO 1mo

VIOLINO 2do

VIOLA.

CANTO. — At the night raven's dismal voice, When o - thers tremble, When o - - thers tremble we rejoice.

ALTO. — At the night raven's dismal voice, When o - thers tremble, When o - - thers tremble we rejoice.

TENORE. — At the night raven's dismal voice, When o - thers tremble, When o - - thers tremble we rejoice.

BASSO. — At the night raven's dismal voice, When o - - thers o - thers tremble we rejoice.

PIANO FORTE.

CHORUS.

"And Nimbly, Nimbly."

Allegro.

And nim - bly nimbly nimbly nim - bly nimbly dance we still To the e - cho,

And nim - bly nimbly nimbly nim - bly nimbly dance we still To the e - cho,

And nim - bly nimbly nimbly nim - bly nimbly dance we still To the e - cho,

And nim - bly nimbly nimbly nim - bly nimbly dance we still To the e - cho,

To the e_cho To the e_ _cho of a hol_ _low hill.

To the e_cho To the e_ _cho of a hol_ _low hill.

To the e_cho To the e_ _cho of a hol_ _low hill.

To the e_cho To the e_ _cho of a hol_ _low hill.

RECITATIVO,

"Hecate! Come away".

RECITATIVO.

Spirit.

Hecate! Hecate! Hecate! come a_ _way.

Hecate.

Hark! Hark! I'm call'd

PIANO FORTE.

AIR,

"My little Airy Spirit".

VIOLINO 1mo

VIOLINO 2do

Hecate.

VIOL. i.

My little little ai_ry spirit, see! see! see! see! Sits on yon fog_gy cloud, And

PIANO FORTE.

p. All° non troppo.

waits for me; My lit_tle, little ai_ry spirit, See! see! see! see! Sits on yon

a tempo.

Spirit. *Hecate.*

fog_ _gy cloud, And waits for me. Hecate! Hecate! Thy chirping voice I

f Lento. *p a tempo.*

hear, So pleasing to mine ear, At which I haste a_ _way, With what good speed I may.

3d Witch. *2d Witch.* *1st Witch.*

Hecate. Here! Here! And

Where's Puckle! Where's Stradling!

Hopper too! and Hellway too! We want but you, we want but you.

ff lento.

Macbeth.

CHORUS,

"Come Away!"

VIOLINO 1mo

VIOLINO 2do

VIOLA.

CANTO.

Come a_way! come a_way! Come, come, come, come, come, come, come,

ALTO.

Come a_way! come a_way! Come, come, come, come, come, come, come,

TENORE.

Come a_way! come a_way! Come, come, come, come, come, come, come,

BASSO.

Come a_way! come a_way! Come, come, come, come, come, come, come,

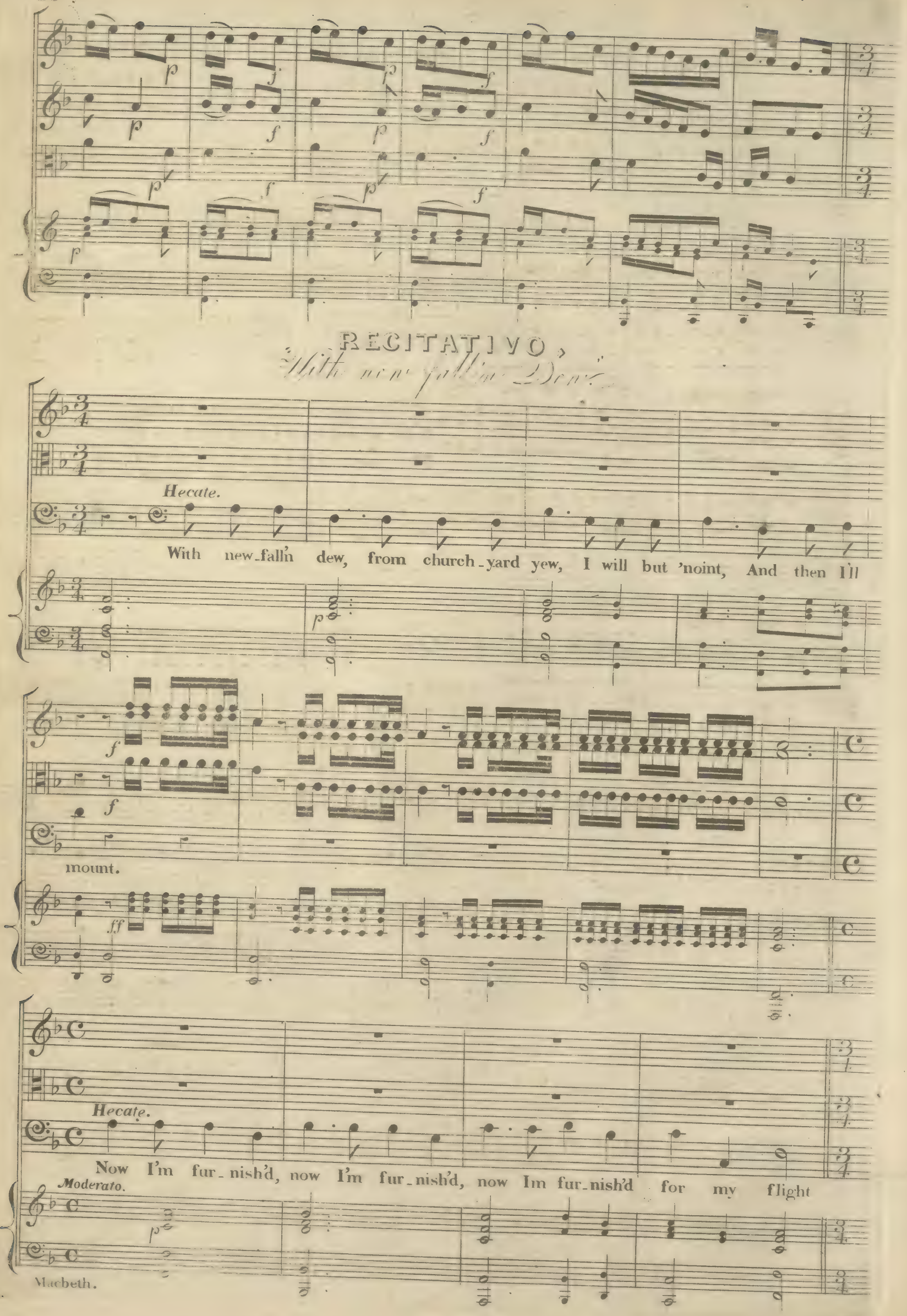
PIANO FORTE.

come come a_way! make up th'ac_count, Come come, come a_way! make up th'ac_count.

come come a_way! make up th'ac_count, Come come, come a_way! make up th'ac_count.

come come a_way! make up th'ac_count, Come come, come a_way! make up th'ac_count.

come come a_way! make up th'ac_count, Come come, come a_way! make up th'ac_count.


RECITATIVO,
With new fall'n Dew.
Hecate.
With new_fall'n dew, from church_yard yew, I will but 'noint, And then I'll
mount.
Hecate.
Now I'm fur_nish'd, now I'm fur_nish'd, now Im fur_nish'd for my flight
Moderato.
Macbeth.

f

f

p

cres:

f

VIOLINO.

VIOLA ed BASSO.

Now I go; now, now, now now I fly; Mal-kin, my sweet

Moderato.

PIANO FORTE.

p

spirit, and I: Oh! what a dainty pleasure is this, To sail in the air, When the moon shines fair.

..... To sing....., and dance....., to toy....., and

kiss — O_ver woods, high rocks, and mountains; O_ver hills and mis_ty fountains;

O__ver stee_ples, tow'rs, and tur_rets; We fly by night, We fly by night'midst

troops of spirits: We fly by night We fly by night'midst troops of spirits.

CHORUS.

"We fly by Night."

VIOLINO 1mo

VIOLINO 2do

VIOLA.

CANTO.

We fly by night, We fly by night, We fly by night 'mong troops of spirits;

ALTO.

We fly by night....., We fly by night 'mong troops of spirits;

TENORE.

We fly by night, We fly by night by night 'mong troops of spirits;

BASSO

We fly by night, We fly by night by night 'mong troops of spirits;

PIANO FORTE.

f

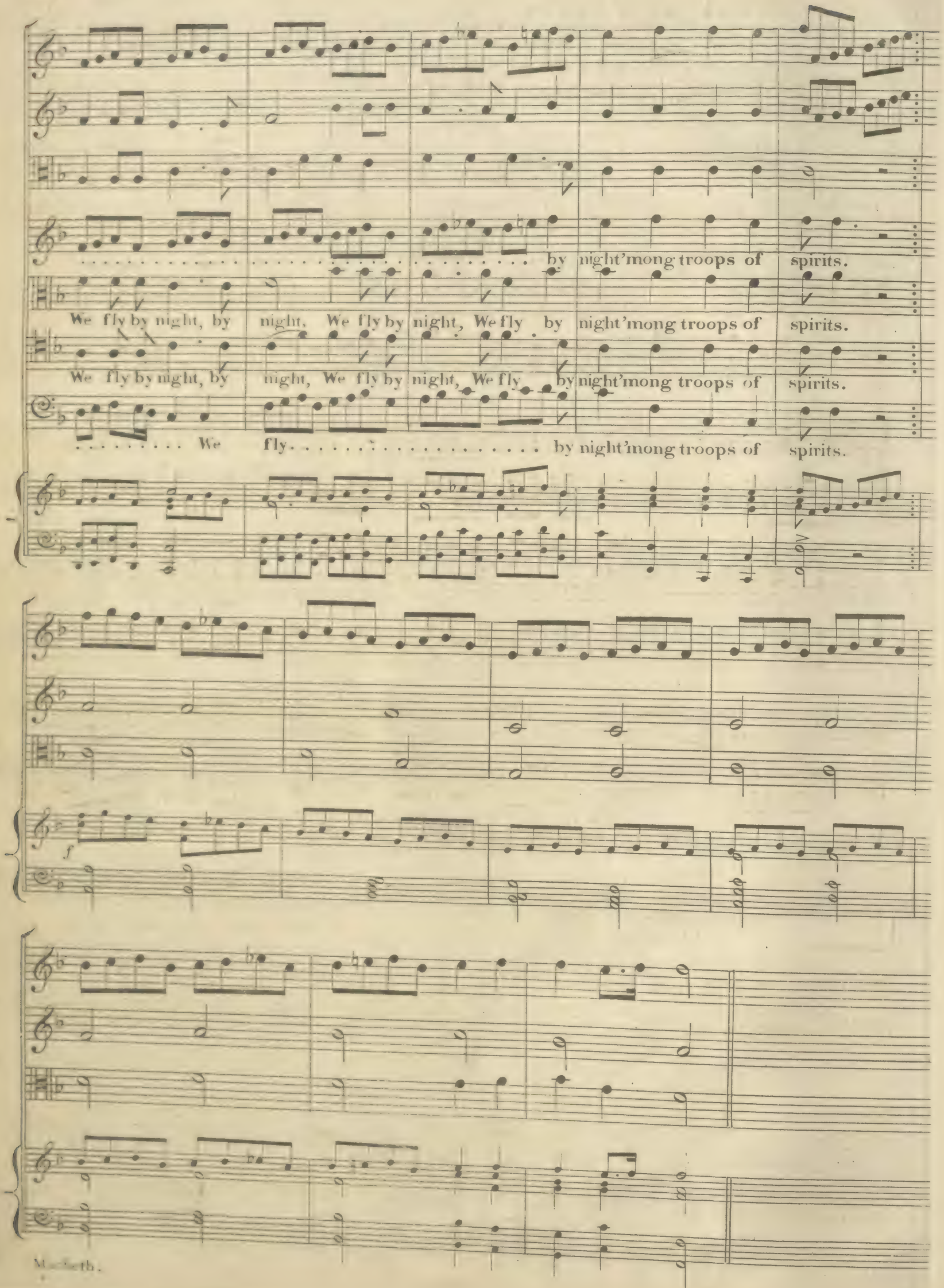
We fly by night, We fly.....

We fly by night, We fly by night, We fly by night, We fly by night, We fly by night,

We fly by night, We fly by night, We fly by night, We fly by night, We fly by night,

We fly by night, We fly by night, We fly.....

We fly


by night'mong troops of spirits.
We fly by night, by night, We fly by night, We fly by night'mong troops of spirits.
We fly by night, by night, We fly by night, We fly by night'mong troops of spirits.
We fly by night'mong troops of spirits.
f

VIOLINO.

VIOLA.

Andantino con moto.

PIANO FORTE.

RECITATIVO,

"Black Spirits and White."

Hecate.

VOICE.

Black spi_ -rits and white, Red spi_ -rits and grey,

PIANO FORTE.

p

AIR,

"Mingle, Mingle."

Min_ -gle, min_ -gle, min_ -gle, min_ -gle, Ye that min_ -gle may.

CHORUS,

"Mingle, Mingle."

VIOLINO 1mo

VIOLINO 2do

VIOLA.

CANTO.

Min_gle, mingle, mingle, mingle, Ye that mingle may.

ALTO.

Min_gle, mingle, mingle, mingle, Ye that mingle may.

TENORE.

Min_gle, mingle, mingle, mingle, Ye that mingle may.

BASSO.

Min_gle, mingle, mingle, mingle, Ye that mingle may.

PIANO FORTE.

CHORUS,

"Around, Around."

VIOLINO 1mo

VIOLINO 2do

VIOLA.

CANTO.

A_ round, a_round, a_round, a_ round, A_ round, around, around, a_

ALTO.

A_ round, a_round, a_round, a_ round, A_ round, around, around, a_

TENORE.

A_ round, a_ round, around, around, A_

BASSO.

A_ round, around, around, a_ round, A_

Allo Moderato.

PIANO FORTE.

round, A - - - - bout about a - bout a - - bout, A - - bout, about, about, a -

round, A - - - - bout about a - bout a - - bout, A - - bout, about, about, a -

round, A - - - bout about a - bout a - - bout, A - - bout, about, about, a -

round around, around, a - - round; A - - - bout, about, a - bout, a - - bout, A - - -

bout: All ill come running, running in All good keep out, All good keep out.

bout: All ill come running, running in All good keep out, All good keep out.

bout: All ill come running, running in All good keep out, All good keep out.

bout about about: All ill come running, running in All good keep out, All good keep out.

p *pp* *p* *pp* *p* *pp*

dim:

1st Witch. 4th Witch. 2nd Witch. 4th Witch.

Here's the blood of a bat; Oh! put in that put in that: Here's lizard's brain; Put in a grain:

f

1st Witch.

Here's juice of toad: Here's oil of adder; They will make the charm grow madder.

CHORUS.

"Put in all these."

Put in all these, Put in all these, Put in all these 'Twill raise . . . . . the stench

Put in all these, Put in all these, Put in all these 'Twill raise 'twill raise the stench

Put in all these, Put in a these, Put in all these 'Twill raise 'twill raise the stench

Put in all these, Put in all these, Put in all these 'Twill raise 'twill raise the stench

ff Lento.

VIOLINO 1mo

VIOLINO 2do

VIOLA.

CANTO.

ALTO.

TENORE.

4th Witch.

BASSO.

Hold here's three ounces of a red hair'd wench.

PIANO FORTE.

f

ff

CHORUS.

"Round, Around."

VIOLINO 1mo

VIOLINO 2do

VIOLA

CANTO

A - round, around, around, a - round, A - - - round, around, around, a -

ALTO

A - round, around, around, a - round, A - - - round, around, around, a -

TENORE.

A - round, a - - - round, around, around, A -

BASSO.

A - round, around, around, a - round, A - -

Allo Moderato.

PIANO FORTE.

mf

round, A - - - - - bout, a - bout, a - bout, a - - bout, A - -

round, A - - - - - bout, a - bout, a - bout, a - - bout, A - -

round, A - - - - - bout, a - bout, a - bout, a - - bout, A - -

round, a - round, a - round, a - - round; A - - - - bout, a - bout, a - bout, a -

bout, a - bout, a - bout, a - - bout: All ill come run - ning running

bout, a - bout, a - bout, a - - bout: All ill come run - ning running

bout, a - bout, a - bout, a - - bout: All ill come run - ning running

bout, A - - - - - bout a - bout a - bout: All ill come run - ning running

in, All good keep out, All good keep out.

in, All good keep out, All good keep out.

in, All good keep out, All good keep out.

in, All good keep out, All good keep out.

p *pp*

p *pp*

p *pp*

dim:

THE

ORIGINAL MUSIC,

introduced in the Tragedy

OF

MACBETH,

Composed by

MATTHEW LOCKE,

Chapel Organist to Queen Catherine

Consort to KING CHARLES II

Arranged with

a separate Accompaniment for the

PIANO FORTE

BY

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Mus: Doct: Prof: Mus: Cant:

Price 8s

LONDON,

Printed & Sold by Birchall & Co. 140, New Bond Street.

remo14768
D1121/2

BIRCHALL & Co having been favoured with the following Music, and the Account of it, by Mr Rd Clark, Gentleman of His Majesty's Chapels Royal, which appearing to relate both in words and Melodies to the Witches Scene in Macbeth; they have prefixed an accurate Copy of them to the present Work, in the hope that it may be found interesting.

133 New Bond Street.
Jany 31. 1822.

A Tragi-Coomodie called, The Witch; long since acted by His Majestie's Servants at the Black-Friers. — Written by Thos Middleton. The original Manuscript in the possession of the late Mr Stevens; a few Copies were printed by the late Mr Isaac Reed, and distributed as presents to his particular friends. It is dedicated by Middleton "to the truely worthie" and generously-affected Thomas Holmes, Esquire.

Mr Stevens, in a note in Mr Reed's edition of Shakespeare Vol: II. 339. 345. *From which it appears probable, that Shakespeare borrowed the Incantations in Mackbeth from this play — Mackbeth was first acted in* 1623. *though it appears to have been written about* 1606. *Middleton was appointed Cronologer to the City of London in* 1626, *and died soon after. His play of the Witch was left in M.S. — Lock must also have seen the following Music. There is no composer's name to the M.S.*

By R.C.

The Original Music in the Witches Scene, in Middleton's Comedy of the Witch. from a M.S. of that Age.

Come a_way, come a_way, Hecket, Hecket, O come a_way. I

come, I come, I come, I come with all the speed I may, with

Recit:

all the speed I may. where's Stadlin? here. where's Puckell? here.

and Hoppo too, and Helway too, wee lack but you, wee lack but you.

come a_way, make up the counte. I will but nointe and then I mount,

Tempo.

I will but nointe, and then I mount. here comes one down to

fetch his dues; a kiss, a rull, a sip of blood. and why then

stayest so long I muse, I muse, since the ayre so fresh and good?

Recit:

O! art thou come? what newes, what newes! all goes well to our de - -

light, ei - ther come, or else re - fuse, re - fuse: now I am furnish'd

Tempo.

for the flyght. now I go, O now I flye, Mal - kin my sweete

spirit and I: O what a dayntie pleasure is this, to ride in the aire when the

moone shines faire, and sing, and toy, and kisse, o_ver woods, highe

rocks, and mountains; o_ver seas, o're {cris_tall / mis_tie} fountaynes; o_ver steeples,

towers, and tur_rets, wee fly by night 'mong'st troops of spi_rits.

Slow.

p no ring of bell to our eares sounds; no howles of

wolves, nor yelpes of hounds, no, nor the noise of wa_ter-

breach, nor rav'_nous throate our height can reach.

SYMPHONY.

VIVACE MODERATO.

f

p

1st Witch.

2d Witch.

Speak, sister, speak, is the deed done? Long a_go, long a_go; a_

MAESTOSO.

3d Witch.

_bove twelve glasses since have run; Ill deeds are sel_dom, sel_dom

slow, seldom slow or single: But foll'wing, foll'wing crimes, foll'wing crimes on

for_mer wait, The worst of creatures, the worst fast_ _ _ er pro_pa_gate.

4th Witch.

Ma_ny more, ma_ny more murders, ma_ny more, ma_ny more must this

one en_ _sue; Dread horrors still a_ _bound, And ev'_ry place sur_

round, As if_ _ _ in death were pro_pa_ga_tion too. As

if_ _ in death, as if in death were pro_pa_ga_tion

2d Witch. 3d Witch. 4th Witch.

too. He shall! He will! He must spill much more blood, And be_come worse,

and be_come worse be_come worse to make his ti_tle good.

Over, Chorus.

CANTO.

1st Witch.

He will, he will, he will, he will, he

ALTO or 2d TREBLE.

2d Witch.

He must, he must, he

TENORE.

3d Witch.

He shall, he shall, he shall, he shall, he

BASSO.

Hecate.

He must, he must, He must, he must, he must, he

CHORUS. ALLEGRO.

will spill much more blood, He will, he will, he

must spill much more blood, He shall, he shall, he

shall spill much more blood, He will, he will, he

must spill much more blood, He

will, he will, he will spill much more blood; And be_come worse,

shall, he shall, he shall spill much more blood; And be_come worse,

will, he will, he will spill much more blood; And be_come worse,

must, he must, he must spill much more blood; And be_come worse,

6 ♮ 6 6 ♮ 7

And be_come worse, worse, worse to make his ti_ _tle good

And be_come worse, worse, worse to make his ti_ _tle good.

And be_come worse, worse, worse to make his ti_ _tle good.

And be_come worse, worse, worse to make his ti_ tle good.

5 6 5 6 4 — 3 6

5 6 6 6 6 4 2 6 7 6 6

CANTO.

1st Witch. Adagio. Chorus.

A_greed, a_greed, a_greed.

ALTO.

2d Witch. Chos.

A_greed, a_greed, a_greed.

TENORE.

3d Witch. Chos.

A_greed, a_greed, a_greed.

BASSO.

Hecate. Chos.

Now let's dance. a_greed, a_greed.

RECIT: and CHORUS.

f Adagio.

CHORUS. ALLEGRO MODERATO.

CANTO.

We should re_joice when good Kings bleed, re_

ALTO.

We should re_joice when good Kings bleed, re_

TENORE.

We should re_joice when good Kings bleed,

BASSO.

We should re_joice when good Kings bleed,

CHORUS.

ALLEGRO MODERATO.

-joice - - - - - re - joice - - - - re - joice - - - - - - - - - -

-joice - - - - - re - joice - - - - - - re - joice - - - - re - -

re-joice - - - - - re-joice - - - - - re - joice - - - -

re-joice - - - - - re-joice - - - - - re-joice - - - -

- - - - - we should re - - joice when good Kings bleed.

- - - - - - - we should re - - joice when good Kings bleed.

- - - - - - we should re - - joice when good Kings bleed.

- - - - we should re - - joice when good Kings bleed.

6 4 5 3 6 4 5 3 8

SOLO. *Hecate.*

When cat_tle die, a_ _bout, a_bout a_bout we go; a_ _bout, a_

p

_bout, a_bout, a_bout we go; When light'ning and dread thun_der

Rend stubborn rocks a sunder, And fill the world with wonder, what should we do?

8ves

Chos

Re_joice re_joice re_joice

Re_joice re_joice re_joice

Re_joice re_joice re_

Chos

Re_joice re_joice re_

f

We should re_ _joice. We should re_ _joice.

re_joice _ _ We should re_ _joice. We should re_ _joice.

_joice _ _ _ _ _ _ _ We should re_ _joice. We should re_ _joice.

_joice _ _ _ _ _ _ We should re_ _joice. We should re_ _joice.

SOLO. *Hecate.*

When winds and waves are war_ring, Earthquakes and mountains tear_ing,

And mon_archs die des_pair_ing what should we do?

V. S. Chorus.

CHORUS.

We re - joice, re - joice - - - - - - re - joice - - - - - re -

We re - joice, re - joice - - - - - re - joice - - - - - re -

We re - joice, re - - joice - - - - - re - joice - - - -

We re - joice, re - - joice - - - - - re - joice - - - -

f

6 5

- joice - - - - - - - - - - - - - We should re - joice. We should re - joice.

- joice - - - - re - joice - - We should re - joice. We should re - joice.

- - - re - joice - - - - - - - We should re - joice. We should re - joice.

- - - re - joice - - - - - We should re - joice. We should re - joice.

6 5
4 3

6 5
4 3

AIR.

MODERATO

1st Witch.

Let's have a dance up_on the heath, We gain more life by Duncan's death. Some_times like brinded cats we shew, Having no mu_sic but our mew, To which we dance in some old mill, Up__on the hop_per,

2d Witch.

stone, or wheel; To some old saw, or bard_ish rhime, Where

still the mill_clack does keep time, Where still the mill_clack

does keep time.

f

3d Witch.

Some_times a_bout a hol_low tree, A_

p

round, a round, a_ _round dance we; And thi_ther the chirp_ing

crick_ets come, And bee_ tles sing in drow_ sy hum: Some_

_times we dance o'er ferns or furze, To howls of wolves, or

barks of curs; Or if with none of these we meet, We

dance to th'e_choes of our feet, We dance to th'e_choes of our feet.

f

f

pp

CHORUS. *LARGO.*

CANTO.

At the night ra _ _ ven's dis _ _ mal voice, When

ALTO.

At the night ra _ _ ven's dis _ _ mal voice, When

TENORE.

At the night ra _ _ ven's dis _ mal voice, When

BASSO.

At the night ra _ _ ven's dis _ _ mal voice,

CHORUS. *LARGO.*

8ves _ _ _ _ 6 6 7 6

o _ _ thers trem _ ble, when o _ _ thers trem _ ble we re _ _ joice;

o _ _ thers trem _ ble, when o _ _ thers trem _ ble we re _ _ joice;

o _ _ thers trem _ ble, when o _ _ thers trem _ ble we re _ _ joice;

When o _ _ _ _ thers o _ _ thers trem _ ble we re _ _ joice;

7 6 7 7

ALLEGRO.

And nim_bly, nim_bly, nim_bly, nim_bly, nim_bly dance we still, To

And nim_bly, nim_bly, nim_bly, nim_bly, nim_bly dance we still, To

And nim_bly, nim_bly, nim_bly, nim_bly, nim_bly dance we still, To

And nim_bly, nim_bly, nim_bly, nim_bly, nim_bly dance we still, To

ALLEGRO.

6 6 6 6

th'echoes, to th'echoes, to th'echoes from a hol__low

th'echoes, to th'echoes, to th'echoes from a hol__low

th'echoes, to th'echoes, to th'echoes from a hol__low

th'echoes, to th'echoes, to th'echoes from a hol__low

p *f* *p* *f*

6 6 6 6 5/4 3

hill. And nim_bly, nim_bly, nim_bly, nim_bly, nim_bly dance we

hill. And nim_bly, nim_bly, nim_bly, nim_bly, nim_bly dance we

hill. And nim_bly, nim_bly, nim_bly, nim_bly, nim_bly dance we

hill. And nim_bly, nim_bly, nim_bly, nim_bly, nim_bly dance we

p *f*

still, To th'echoes, to th'echoes, to th'echoes from a hollow hill.

still, To th'echoes, to th'echoes, to th'echoes from a hollow hill.

still, To th'echoes, to th'echoes, to th'echoes from a hollow hill.

still, To th'echoes, to th'echoes, to th'echoes from a hollow hill.

p *f* *p* *f* *pp*

Witch. *Hecate.*

f Hecate, Hecate, Hecate, come a_way. Hark, hark, I'm call'd.

RECIT:

AIR.
Hecate.

My little, little, little, spi_rit see, see, see, see,

VIVACE MODERATO.

p

Sits in a fog_gy cloud, and waits for me. My little, little, little,

spi_rit see, see, see, see, Sits in a fog_gy cloud, and waits for

Witch. Hecate.

me. Hecate, Hecate. Thy chirping voice I hear, So pleasing to my

RECIT: ANDANTE.

ear. At which I post a - way, With all the speed I

RECIT: 1st Witch. Hecate. 2d Witch.

may. Where's Puckle? Here. Where Stradling? Here, And

RECIT:

Hopper too, and Hellway too. We want but you, we want but you.

CHORUS. *ALLEGRO.*

1st Witch.

Come a_ _way, come a_ way, come, come, come, come,

2d Witch.

Come a_ _way, come a_ way, come, come, come, come,

3d Witch.

Come a_ _way, come a_ way, come, come, come, come,

Hecate.

Come a_ _way, come a_ way, come, come, come, come,

CHORUS. *ALLEGRO.*

f

come, come, come, come, come a_ _way, make up th'ac_

come, come, come, come, come a_ _way, make up th'ac_

come, come, come, come, come a_ _way, make up th'ac_

come, come, come, come, come a_ _way, make up th'ac_

count. Come a _way, come a_ _way, come, come, come, come,

count. Come a _way, come a_ _way, come, come, come, come,

count. Come a _way, come a_ _way, come, come, come, come,

count. Come a _way, come a_ _way, come, come, come, come,

6 6

come, come, come, come, come a_ _way, make up th'ac_count.

come, come, come, come, come a_ _way, make up th'ac_count.

come, come, come, come, come a_ _way, make up th'ac_count.

come, come, come, come, come a_ _way, make up th'ac_count.

6 5 6 4 3

p *f* *p* *f*

6 7 4 3

Hecate.

With new fell'n dew, From church-yard yew, I will but

MODERATO.

5—6 6

'noint, and then I'll mount.

f

6 6 6 5 ♯ 6

Now I'm fur_nish'd, Now I'm fur_nish'd,

MAESTOSO.

Now I'm fur_nish'd for my flight.

Symphony whilst Hecate places herself in the machine.

f *ALLEGRO.*

AIR.

Hecate.

MODERATO.

Now I go, now, now, now, now I fly, Malkin, my sweet spi_rit, and I. O what a dain_ty plea_sure is this, To sail in the air, When the moon shines fair --- To sing, --- --- to dance, -- to toy ---------- and kiss:

O_ _ver woods, high rocks and moun_tains; O_ _ver hills and

mis_ty foun_tains; O_ _ver stee_ples tow'rs, and tur_rets,

We fly by night, we fly by night 'mongst troops of spi_rits.

We fly by night, we fly by night 'mongst troops of spi_rits.

CHORUS.

1st Witch.

We fly by night, we fly by night, we fly by night 'mongst

2d Witch.

We fly by night, by night, we fly by night 'mongst

3d Witch.

We fly by night, we fly by night, by night 'mongst

Hecate.

We fly by night, we fly by night, by night 'mongst

f

CHORUS.

8 6 6 6 5 6

troops of spi_rits, we fly by night,

troops of spi_rits. We fly by night, we fly by night,

troops of spi_rits. We fly by night, we fly by night,

troops of spi_rits. We fly by night, we fly by

4 6

we fly - - - - - - - - - - - - we fly - - - - - - - - - - - - - -

we fly by night, we fly by night, we fly by night, we fly by night, by

we fly by night, we fly by night, we fly by night, we fly by night, by

night we fly - - - - - - - - - - - we fly - - - - - - - we

5 6 5

- - - - - - - - - - - - - - - - by night 'mongst troops of spirits.

night, we fly by night by night by night 'mongst troops of spirits.

night, we fly by night by night by night 'mongst troops of spirits.

fly - - - - - - - - - - - - - - by night 'mongst troops of spirits.

7 6 7 4 3 5 6

6 6/5 5 4/2 6 7 7

ACT 4th

SYMPHONY.
ALLEGRETTO.

Hecate. THE CALDRON SCENE.

RECIT:

Black spirits and white, Red spirits and grey;

VIVACE e MAESTOSO.

Min_gle, min_gle, min_gle, min_gle, You that min_gle may.

CHORUS.

Mingle, mingle, mingle, mingle, You that mingle may.

Mingle, mingle, mingle, mingle, You that mingle may.

Mingle, mingle, mingle, mingle, You that mingle may.

Mingle, mingle, mingle, mingle, You that mingle may.

f

RECIT:

Tiffin, Tiffin, Keep it stiff in; Fire drake Puckey,

MODERATO

Make it luck_y; Li_ard Ro_bin, You must bob in.

CHORUS.

ALLEGRO MODERATO.

CANTO.

Round, a _ round, a _ round, a _ _ _ _ bout, a _ _

ALTO.

Round, a _ round, a _ round, a _ _ _ _ bout, a _ _

TENORE.

Round a _ _ _ _ bout, a _ _

BASSO.

Round, a _ round, a _ round, a _ round a* _

CHORUS

ALLEGRO MODERATO.

f

8 _ _ _

_ bout, a _ bout, a _ bout, a _ _ _ bout, a _ _ bout, a _ bout, a _ bout a _

_ bout, a _ bout, a _ bout, a _ _ _ bout, a _ _ bout, a _ bout, a _ bout a _

_ bout, a _ bout, a _ bout, a _ _ _ bout, a _ _ bout, a _ bout, a _ bout a _

_ bout, a _ _ bout, a _ bout, a _ bout, a _ _ _ bout, a _ _

6

_ _ _ _ bout, All ill come run _ ning, run _ ning

_ _ _ _ bout, All ill come run _ ning, run _ ning

_ _ _ _ bout, All ill come run _ ning, run _ ning

_ bout, a _ _ bout, a _ _ bout a _ _ _ _ _ bout, All

6

in, All ill come run _ ning, run _ ning

in, All ill come run _ ning, run _ ning

in, All ill come run _ ning, run _ ning

ill come run _ ning, run _ ning, run _ ning, run _ ning, run _ ning

6 6 5

in, all good keep out, all good keep out.

in, all good keep out, all good keep out.

in, all good keep out, all good keep out.

in, all good keep out, all good keep out.

6 6 6

4 3 4 3

RECIT:

1st Witch.

Here's the blood of a batt.

Hecate.

O put in that, put in that.

RECIT:

2d Witch.

Here's Lizard's brain.

3d Witch.

Here's juice of Toad,

Put in a grain.

Here's oil of Ad_der, which will make the charm grow mad _ der.

6

6
♭5

CHORUS. *LARGHETTO.*

Put in all these, Put in all these, Put in all

Put in all these, Put in all these, Put in all

Put in all these, Put in all these, Put in all

Put in all these, Put in all these, Put in all

f *LARGHETTO.*

8ve

these, 'twill raise the stench.

these, 'twill raise, 'twill raise the stench.

these, 'twill raise, 'twill raise the stench.

these, 'twill raise, 'twill raise the stench.

Hecate.

Hold here's three, oun_ces of a red_hair'd wench

ff

CHORUS. *ALLEGRO MODERATO.*

CANTO.

Round a_round a_round a_ _ _ _ bout a_ _

ALTO.

Round a_round a_round a_ _ _ _ bout a_ _

TENORE.

Round a_ _ _ _ bout a_ _

BASSO.

Round a_round a_round a_round a_

CHORUS.

ALLEGRO MODERATO.

f

bout, a_bout, a_bout, a _ _ _ _ bout, a _ _ bout, a_bout, a_bout, a_

bout, a_bout, a_bout, a _ _ _ _ bout, a _ _ bout, a_bout, a_bout, a_

bout, a_bout, a_bout, a _ _ _ _ bout, a _ _ bout, a_bout, a_bout, a_

_ _ _ bout, a _ _ _bout, a_bout, a_bout, a _ _ _ _bout, a _ _

6

_ _ _ _ bout; All ill come run_ning, run_ning

_ _ _ _ bout; All ill come run_ning, run_ning

_ _ _ _ bout; All ill come run_ning, run_ning

_ bout, a _ _bout, a _ _bout, a _ _ _ _ _ bout; All

5 6

in All ill come run _ ning, run _ ning

in All ill come run _ ning, run _ ning

in All ill come run _ ning, run _ ning

ill come run _ ning, run _ ning, run _ ning, run _ ning, run _ ning

6

in, All good keep out, All good keep out.

in, All good keep out, All good keep out.

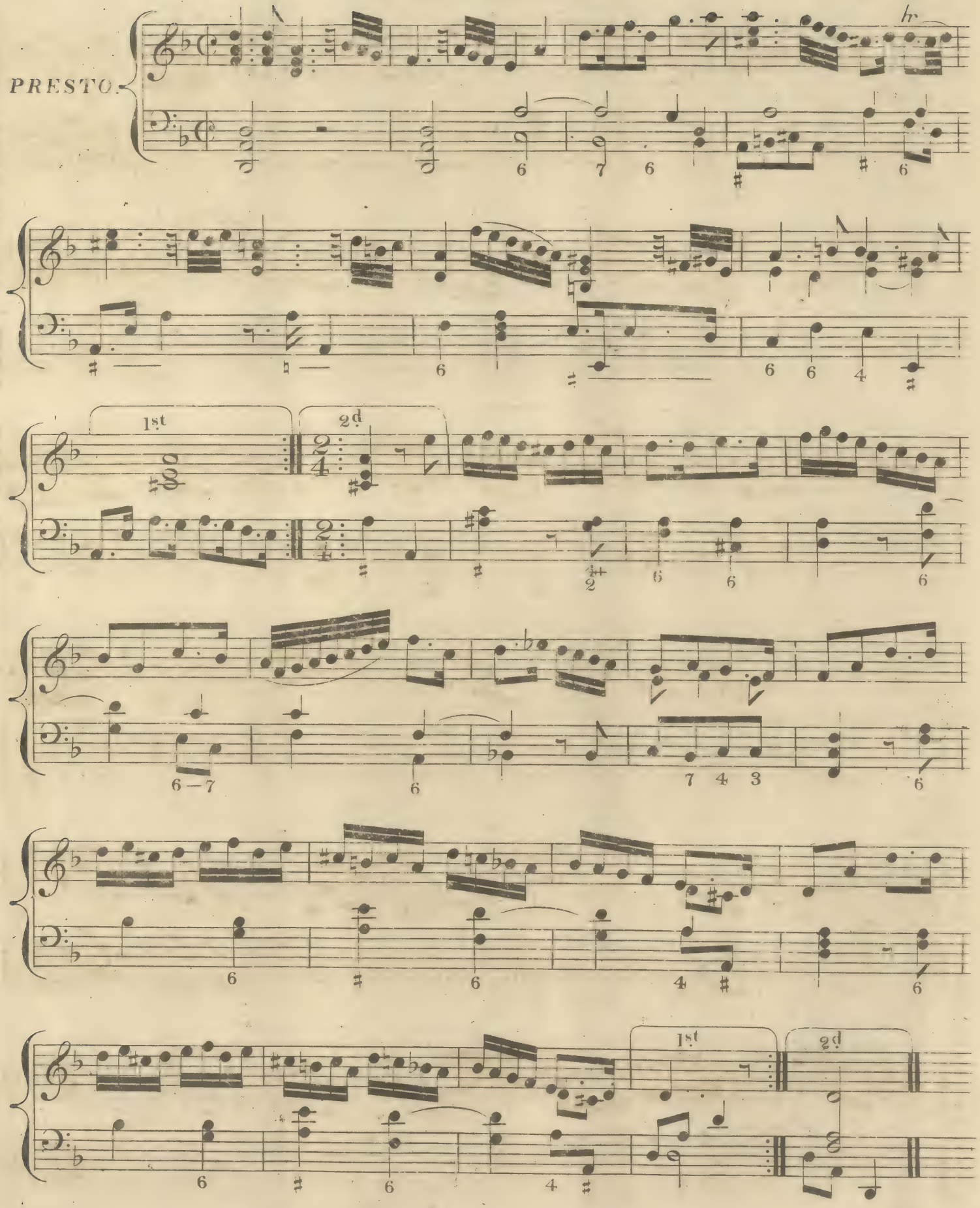
in, All good keep out, All good keep out.

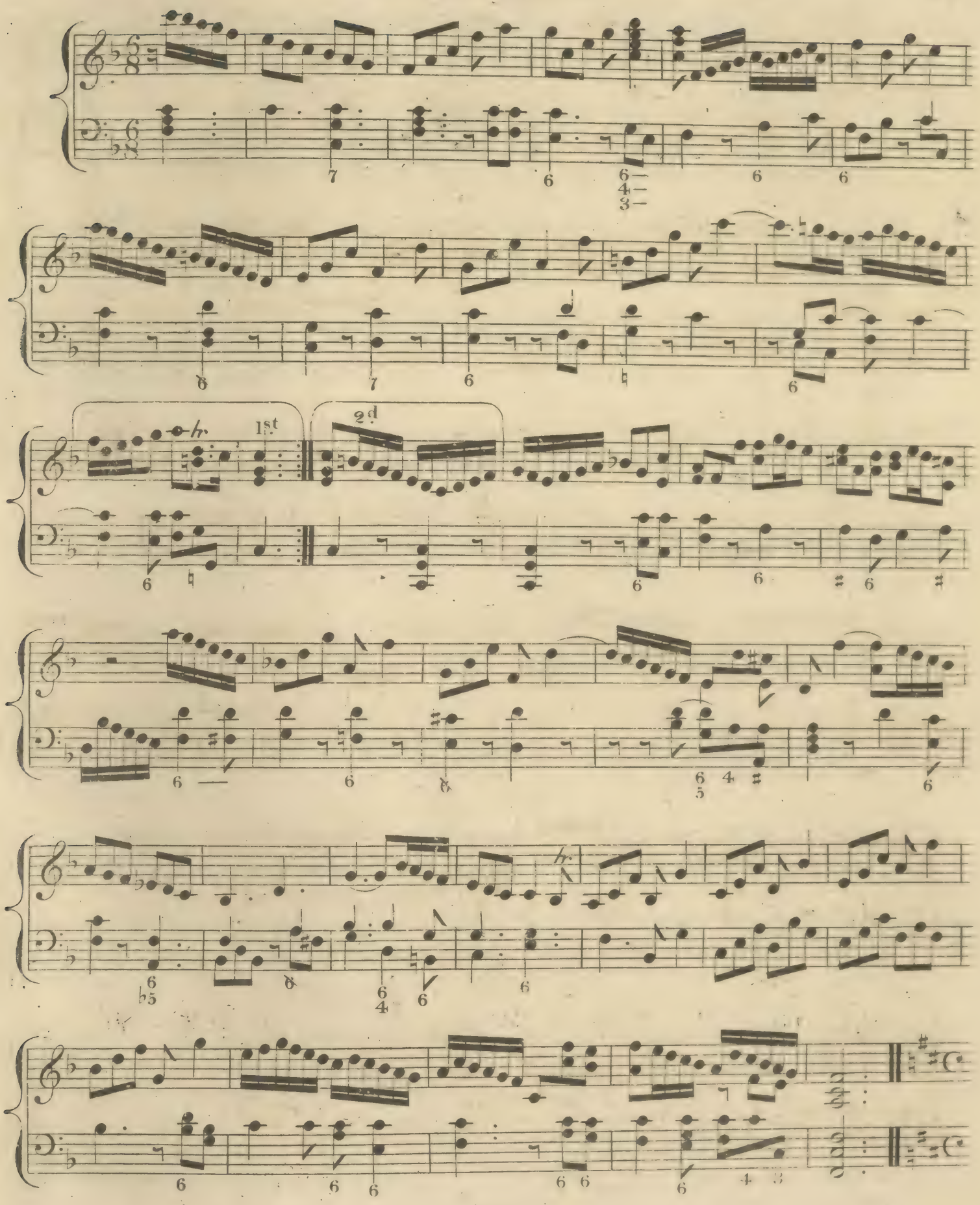
in, All good keep out, All good keep out.

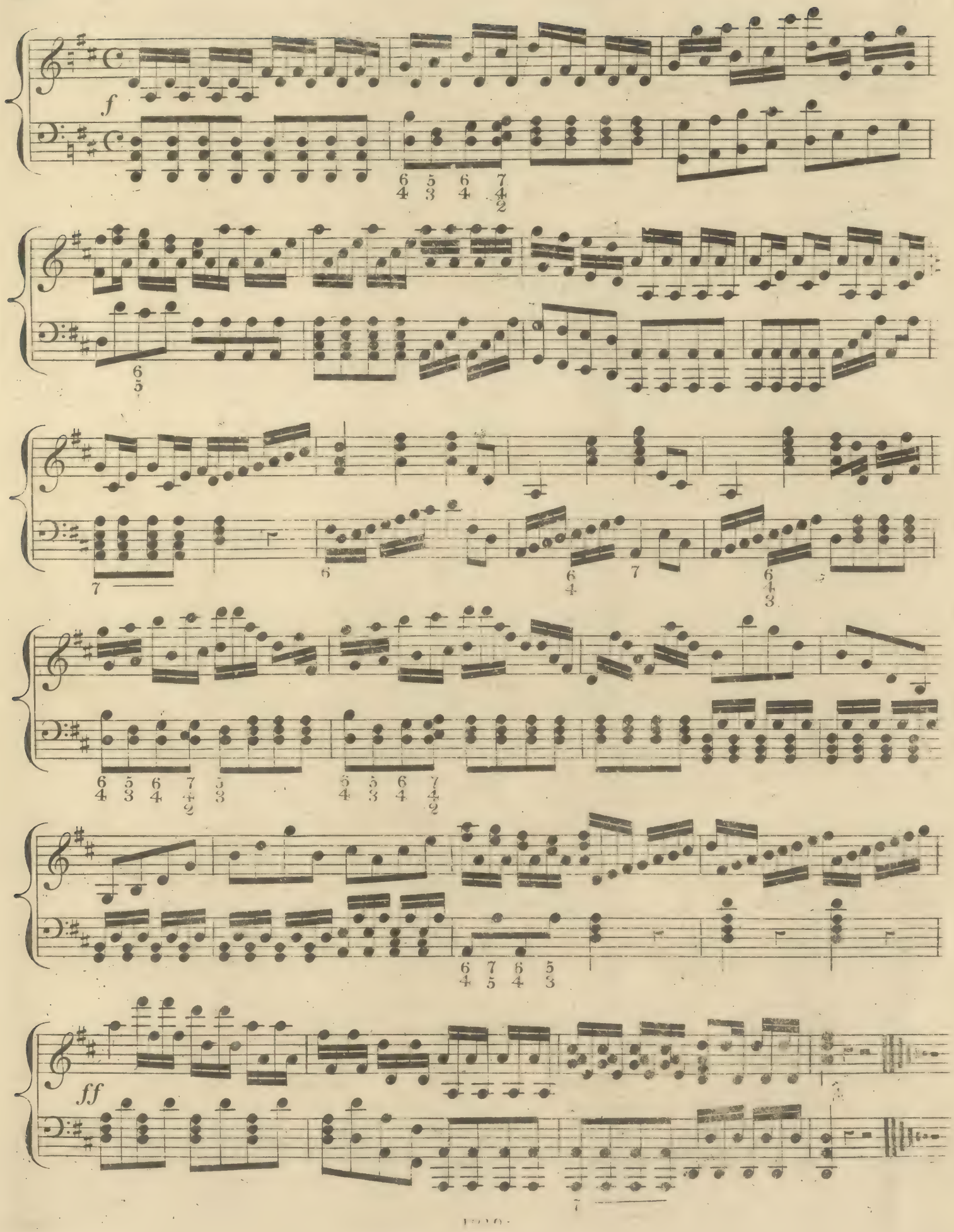
6 6 6

4 3 4 3

Furies Dance.




1st
2d


f
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3

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THE MUSIC IN MACBETH,

Composed by MATTHEW LOCKE.

Edited, with marks of Expression by Mr G. F. Harris.

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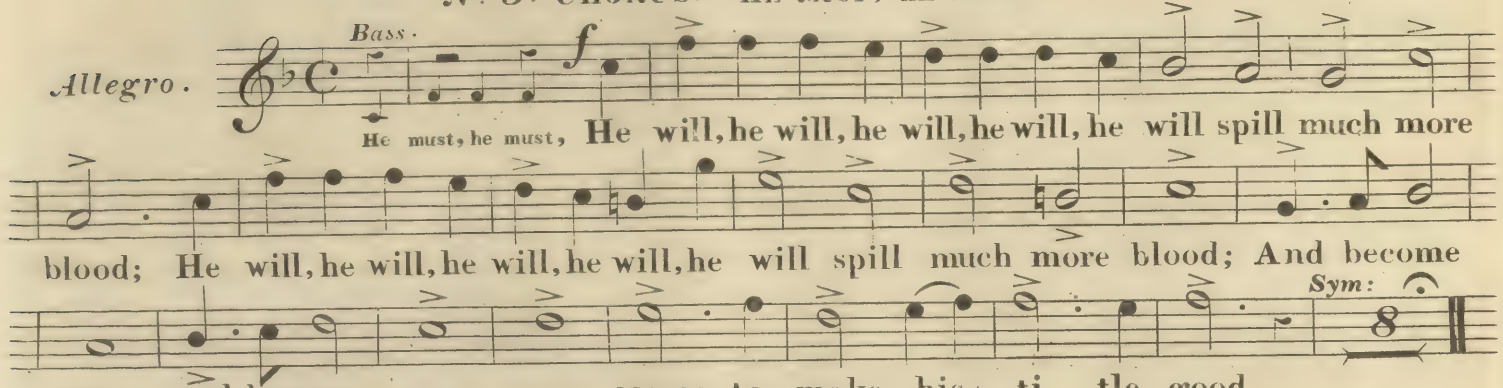
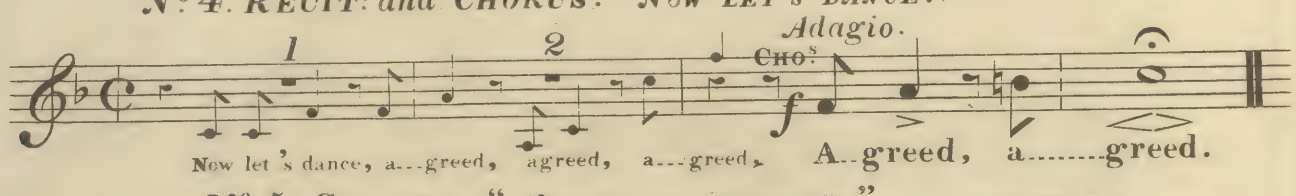
No 1. SYMPHONY.

No 2. "SPEAK SISTER."

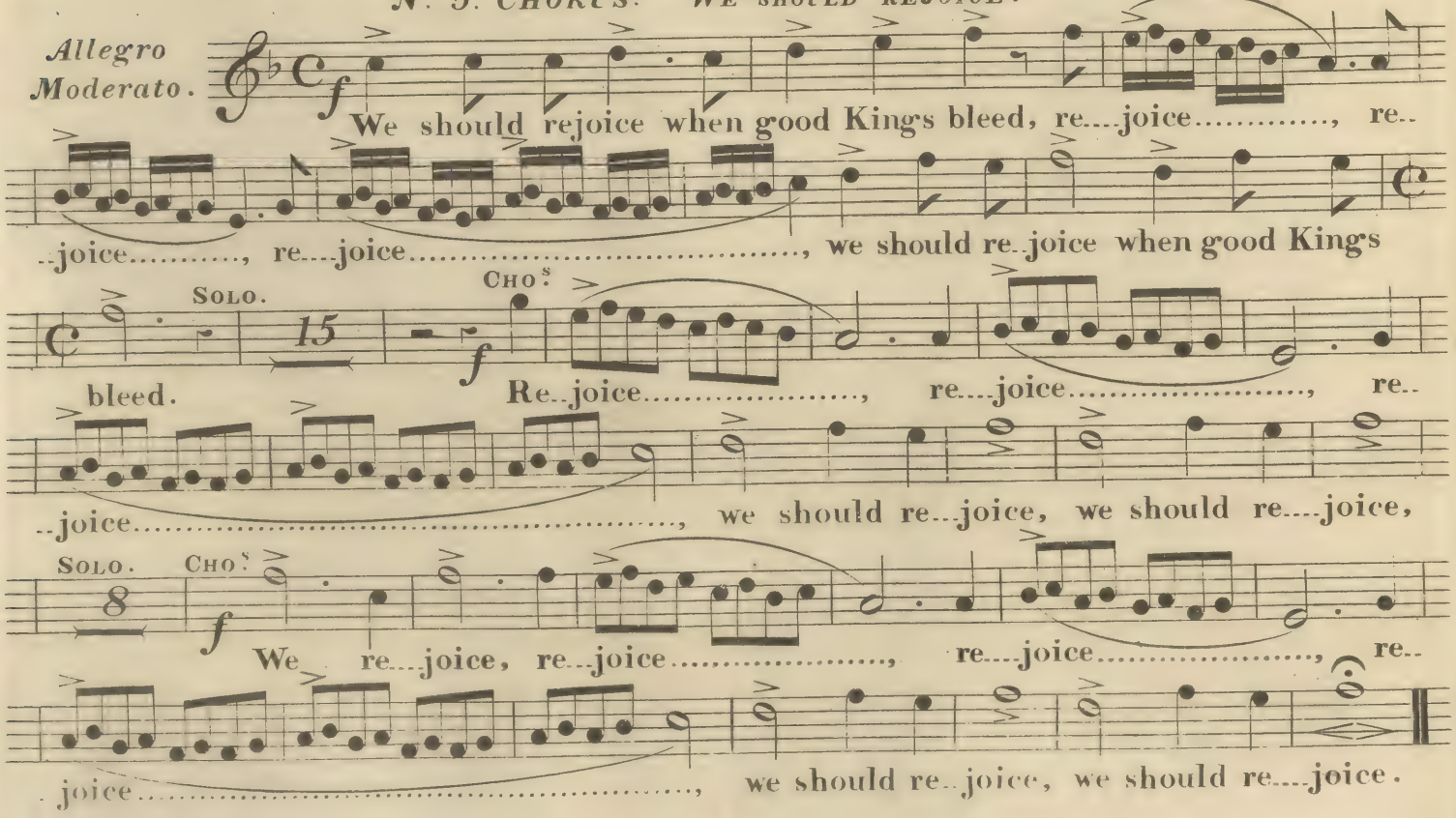
No 3. CHORUS. "HE MUST, HE MUST."



No 4. RECIT: and CHORUS. "NOW LET'S DANCE."

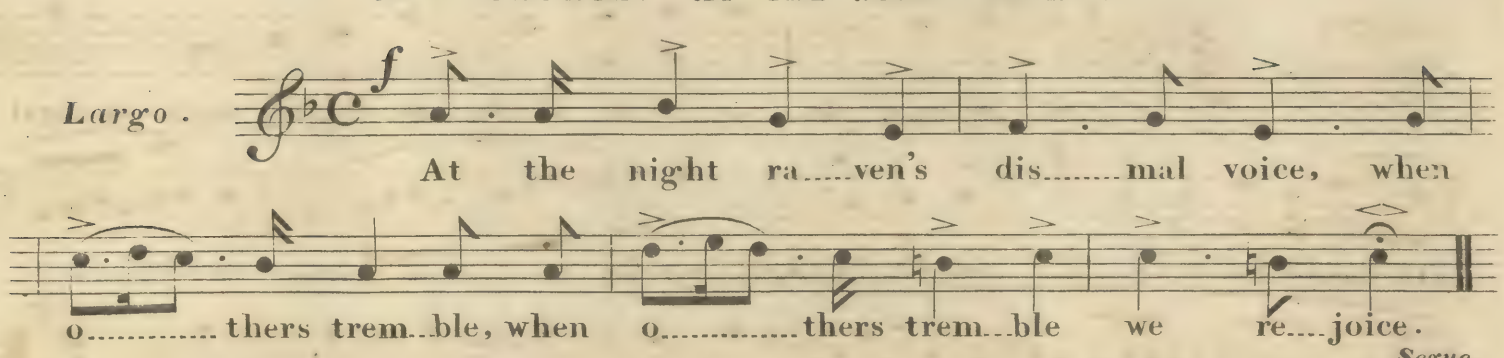


No 5. CHORUS. "WE SHOULD REJOICE."



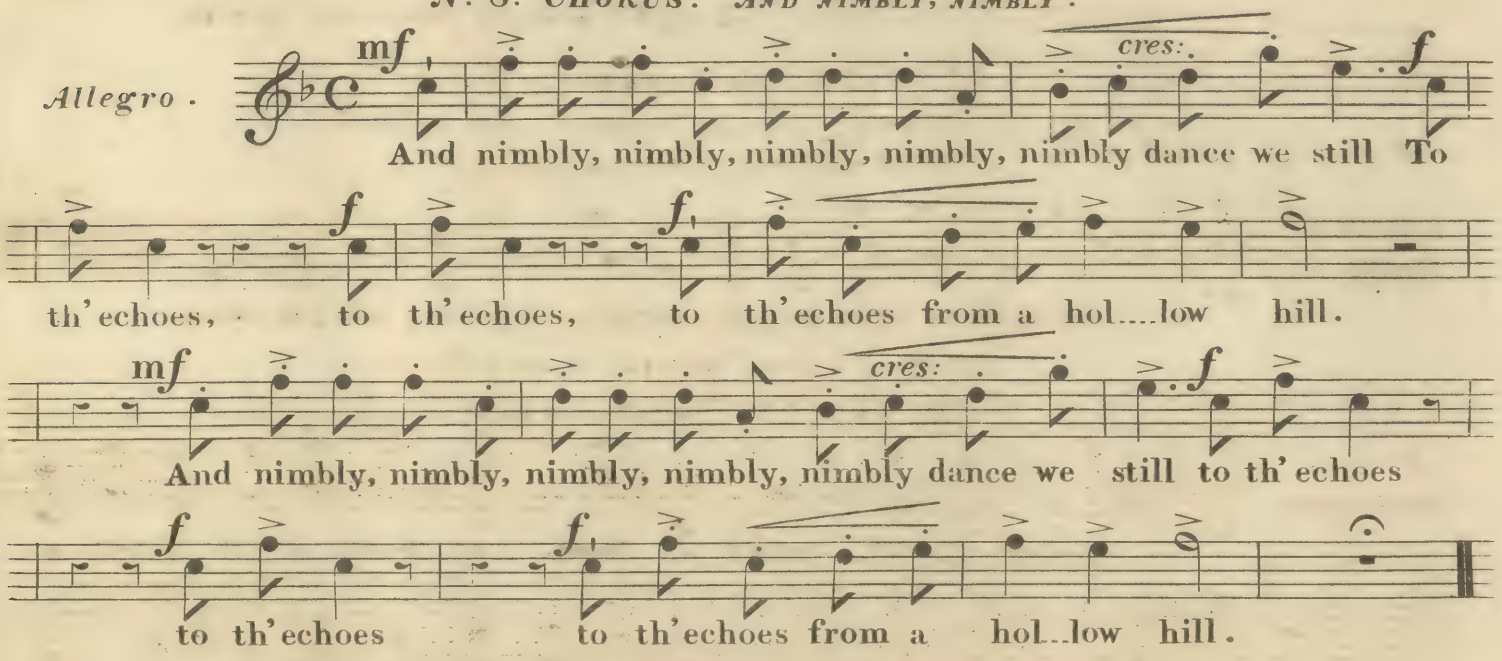
N.º 6. AIR. "LET'S HAVE A DANCE."

N.º 7. CHORUS. "AT THE NIGHT RAVEN'S."



Segue.

N.º 8. CHORUS. "AND NIMBLY, NIMBLY."



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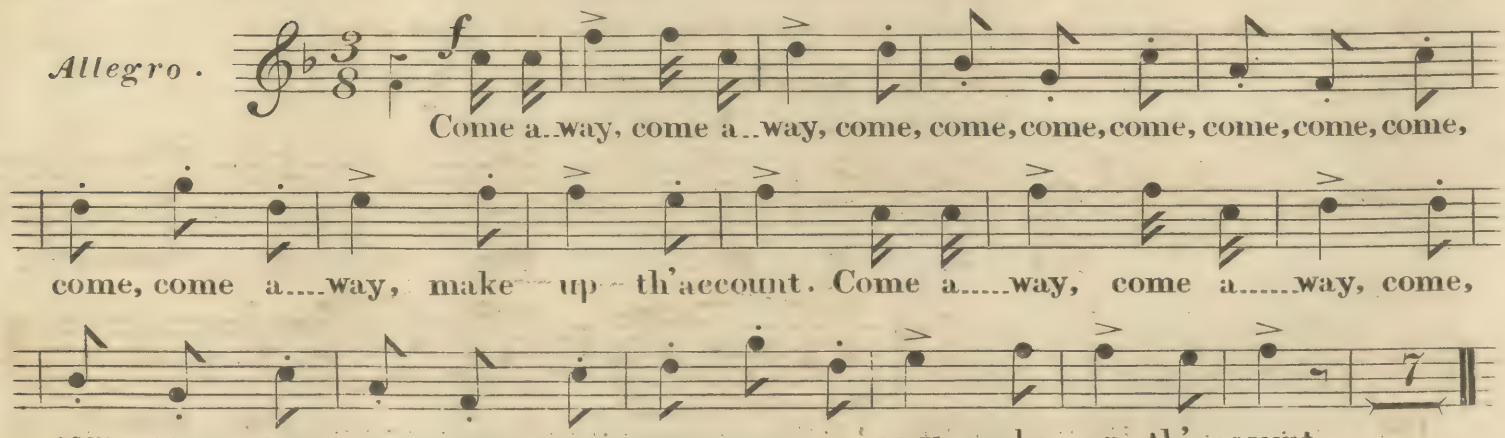

N.º 12. "WITH NEW FALL'N DEW."

N.º 13. AIR. "NOW I GO."

Nº 14. CHORUS. "WE FLY BY NIGHT."

Allegro Moderato.

We fly by night, we fly by night, we fly by night 'mongst

troops of spirits. we fly by night, we fly....., we fly.....

..... by night 'mongst troops of spirits.

Nº 15. SYMPHONY.

Nº 16. RECIT: "BLACK SPIRITS AND WHITE."

Nº 17. CHORUS. "MINGLE, MINGLE."

Vivace e Maestoso.

Mingle, mingle, mingle, mingle, you that mingle may.

Nº 18. RECIT: "TIFFIN, TIFFIN."

Nº 19. CHORUS. "ROUND, AROUND."

Allegro Moderato.

Round, around, around, a.....bout, a.....bout, about, about, a....

..bout, a...bout, about, about, a....bout, all ill come running, running in, all

ill come running, running in, all good keep out. all good keep out.

Nº 20. RECIT: "HERE'S THE BLOOD OF A BAT."

Nº 21. CHORUS. "PUT IN ALL THESE."

Larghetto.

Put in all these, Put in all these,

Put in all these, 't will raise..... the stench.

Nº 22. RECIT: "HOLD! HERE'S THREE OUNCES."

Nº 23. Repeat CHORUS Nº 19. "ROUND, AROUND."

ALTO or 2nd TREBLE.

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Composed by MATTHEW LOCKE.

Edited, with marks of Expression by Mr G. F. Harris.

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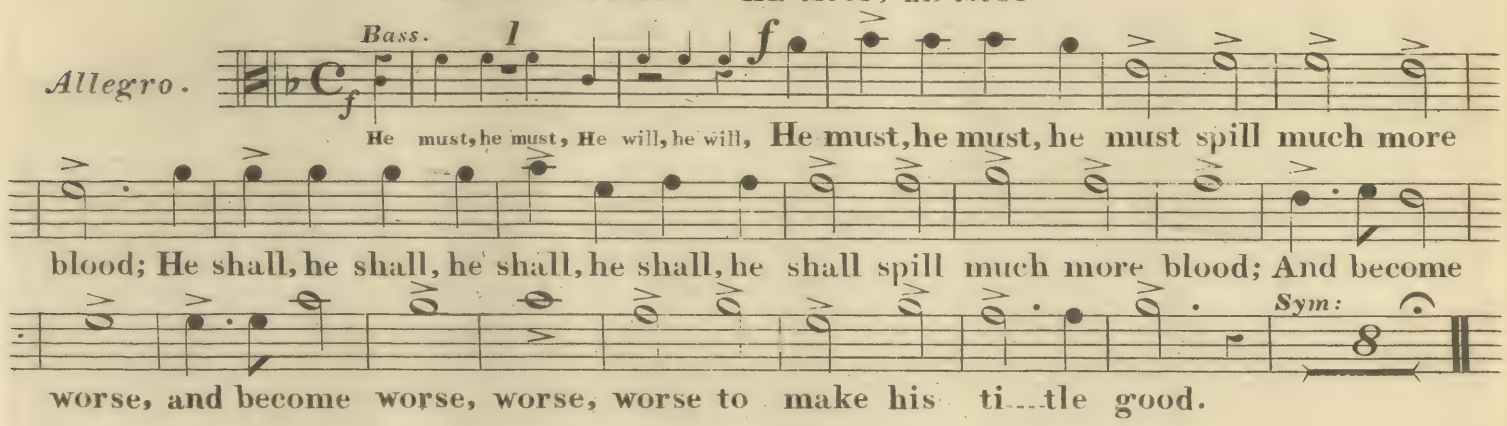

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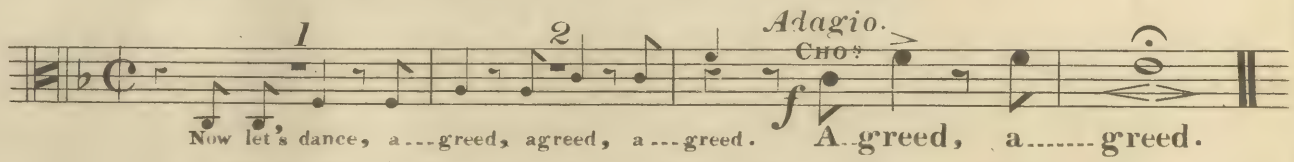

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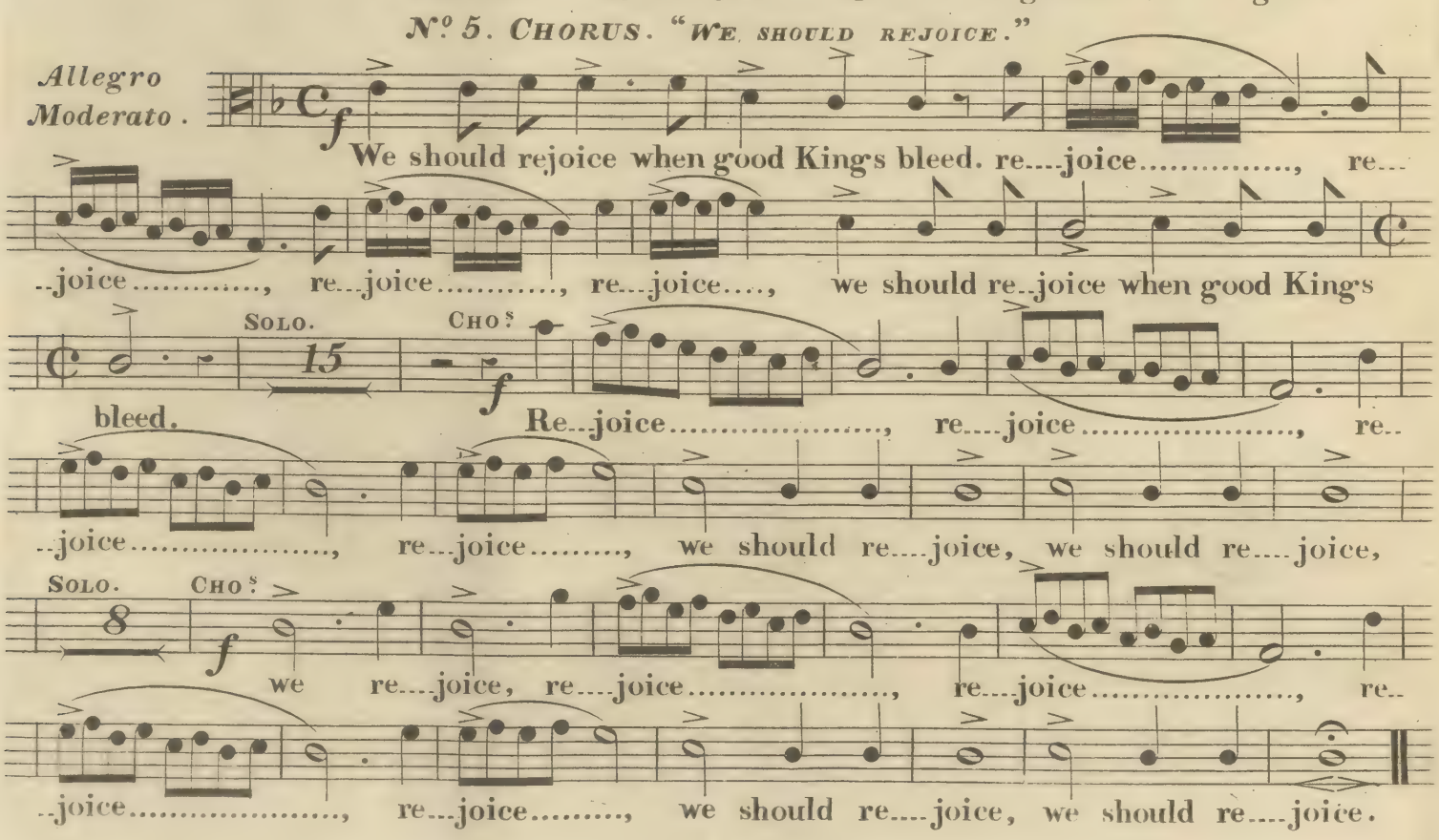

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N.º 6. AIR. "LET'S HAVE A DANCE."

N.º 7. CHORUS. "AT THE NIGHT RAVEN'S."

Largo.

At the night ra.....ven's dis.....mal voice, when

o.....thers trem...ble, when o.....thers trem...ble, we re...joice.

Segue.

N.º 8. CHORUS. "AND NIMBLY, NIMBLY."

Allegro.

And nimbly, nimbly, nimbly, nimbly, nimbly dance we still To

th'echoes to th'echoes to th'echoes from a hol....low hill.

And nimbly, nimbly, nimbly, nimbly, nimbly dance we still to th'echoes

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Allegro.

Come a..way, come a...way, come, come, come, come, come, come, come,

come, come a.....way, make up th'account. Come a.....way, come a.....way, come,

come, come, come, come, come, come, come, come a.....way make up th'account.

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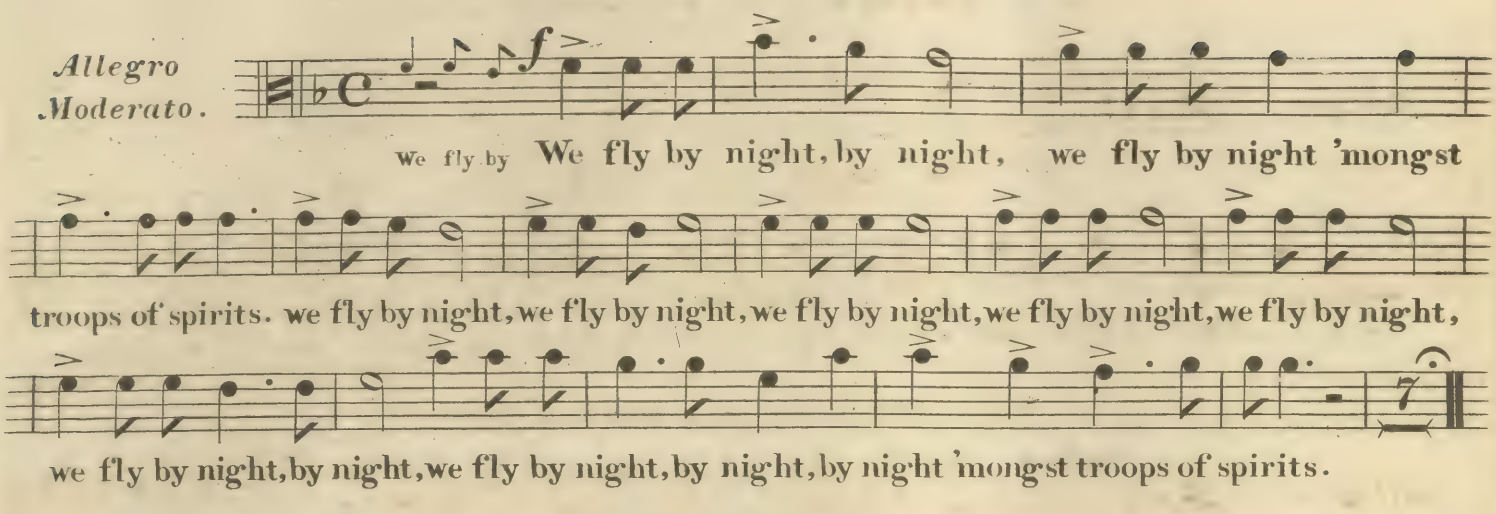

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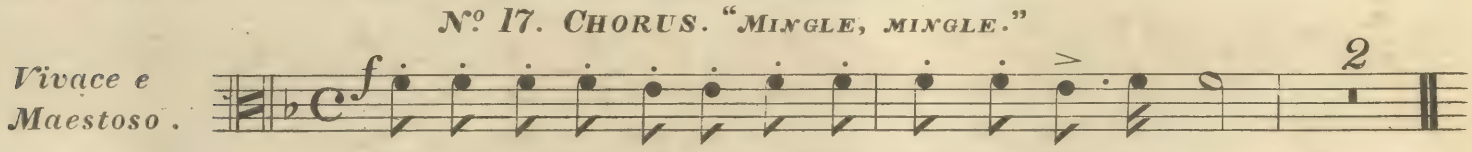

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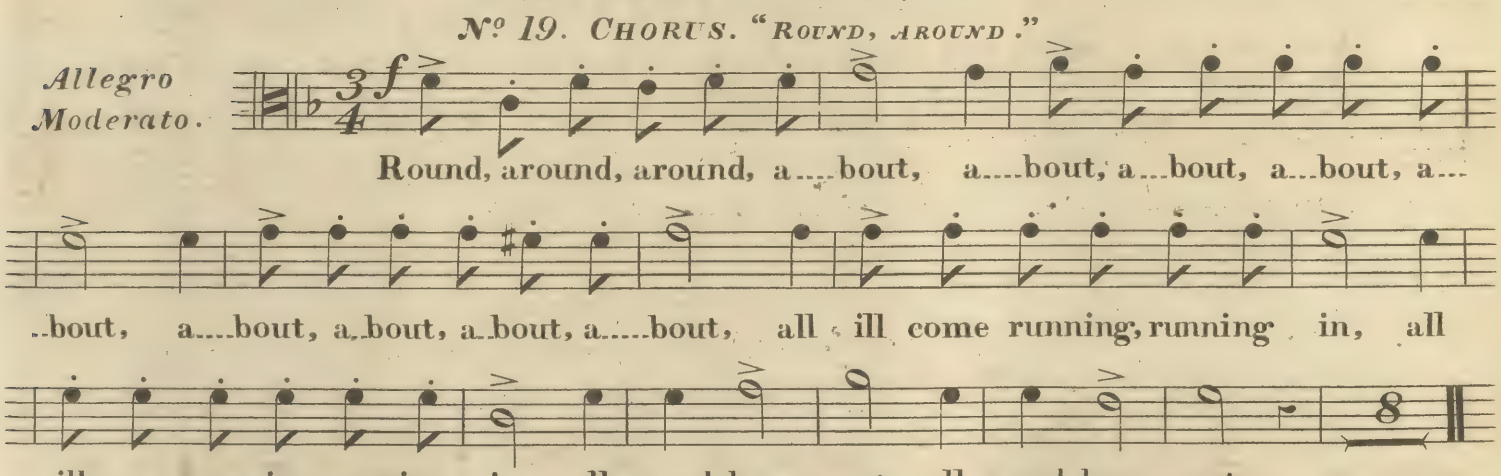

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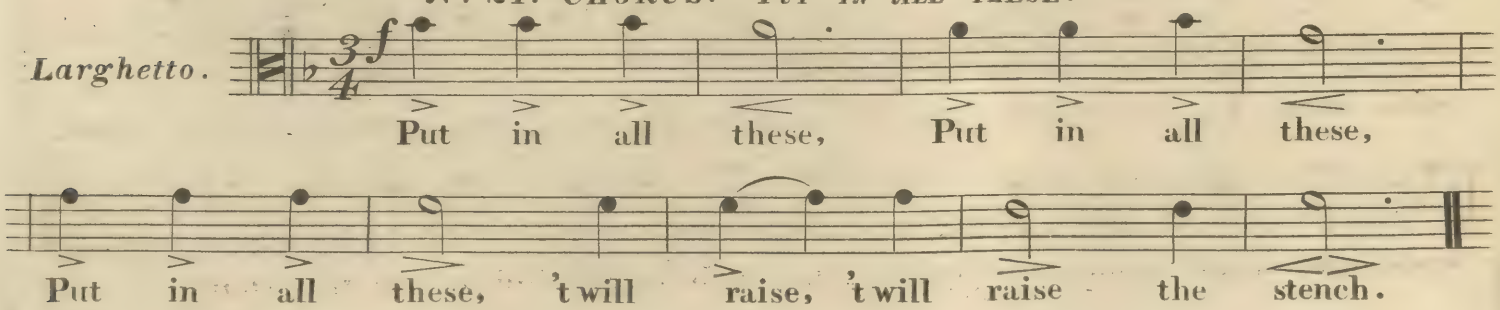
Larghetto.



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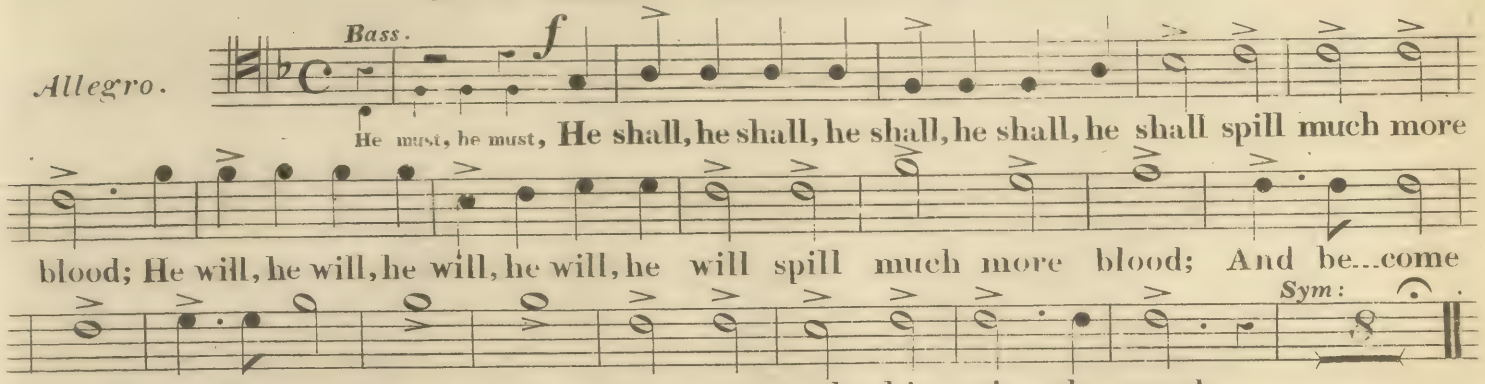

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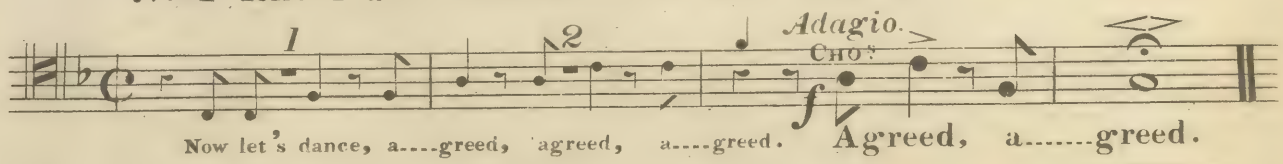

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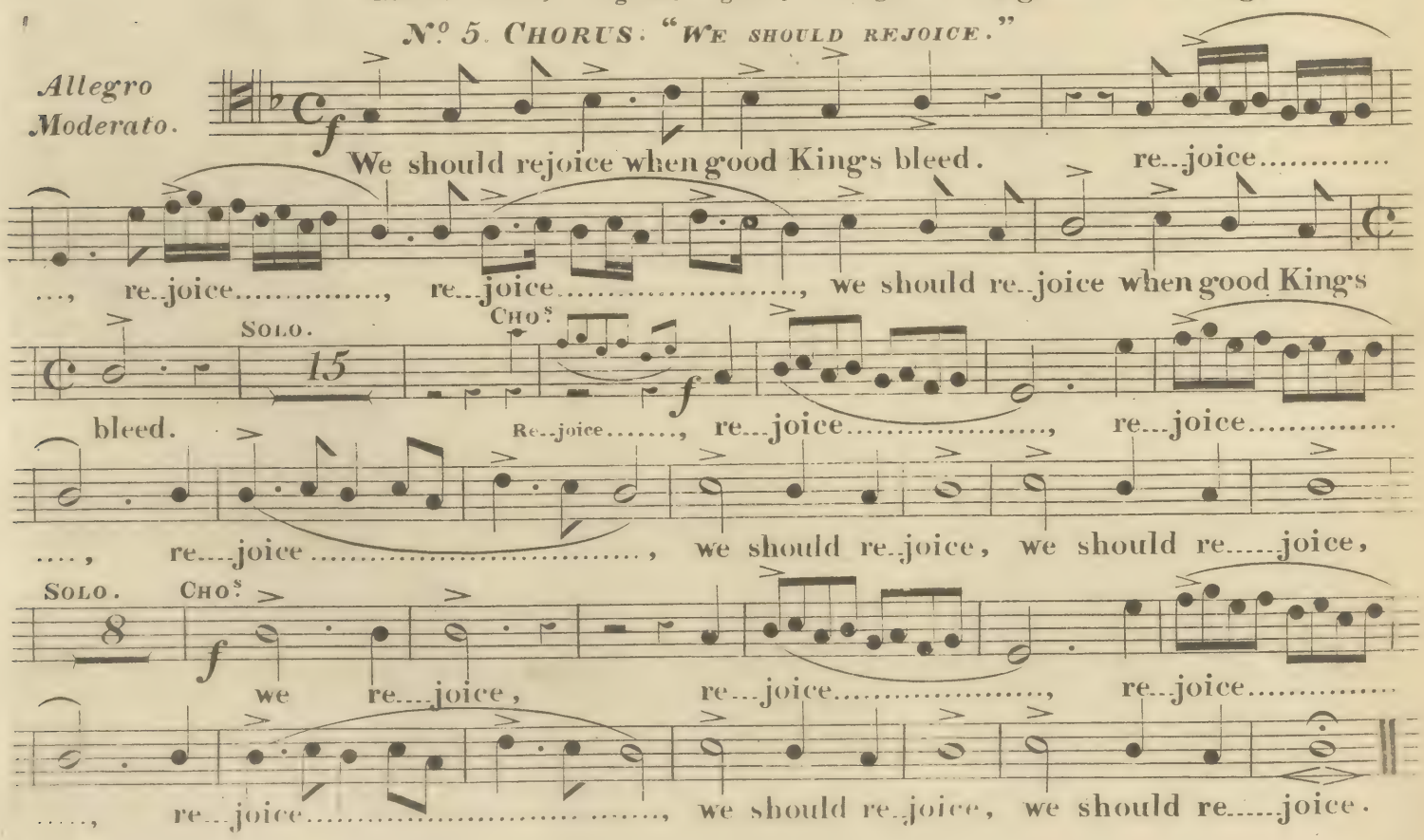

TENORE.

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Largo.

At the night ra.....ven's dis.....mal voice, when

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Segue.

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And nimbly, nimbly, nimbly, nimbly, nimbly dance we still To

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Come a..way, come a..way, come, come, come, come, come, come, come,

come, come a....way, make up th'account. Come a.....way, come a.....way, come,

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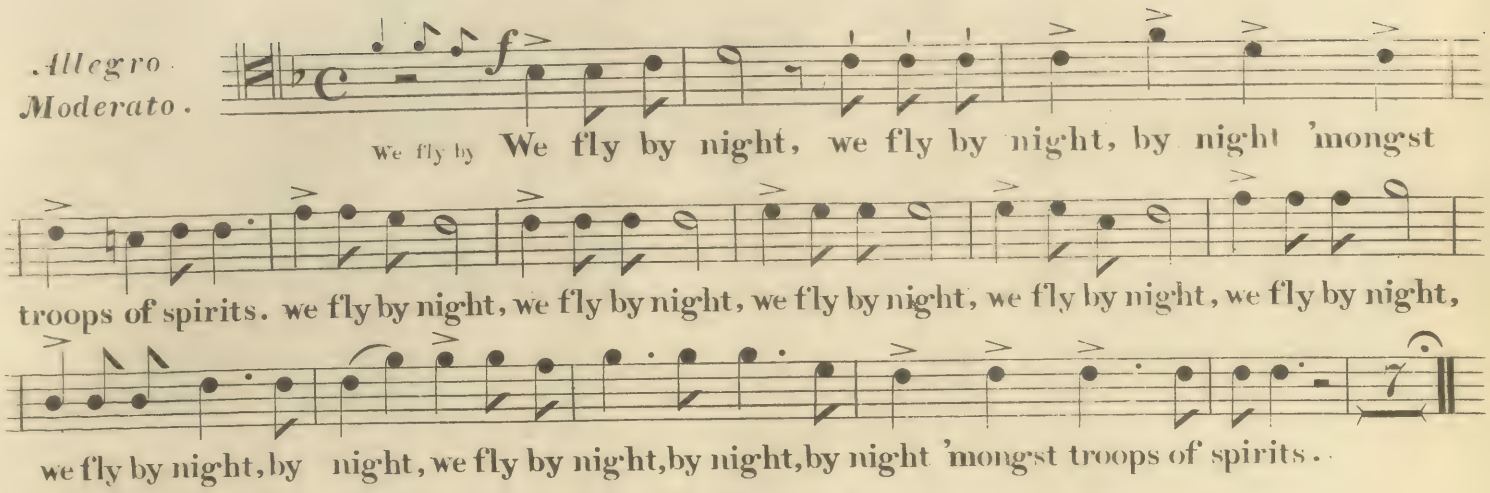

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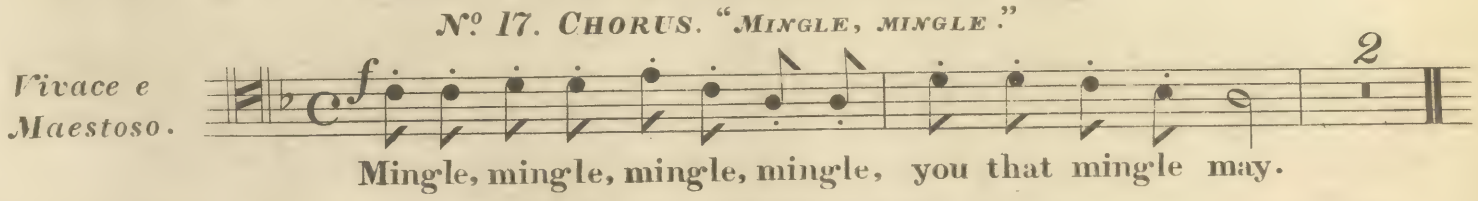

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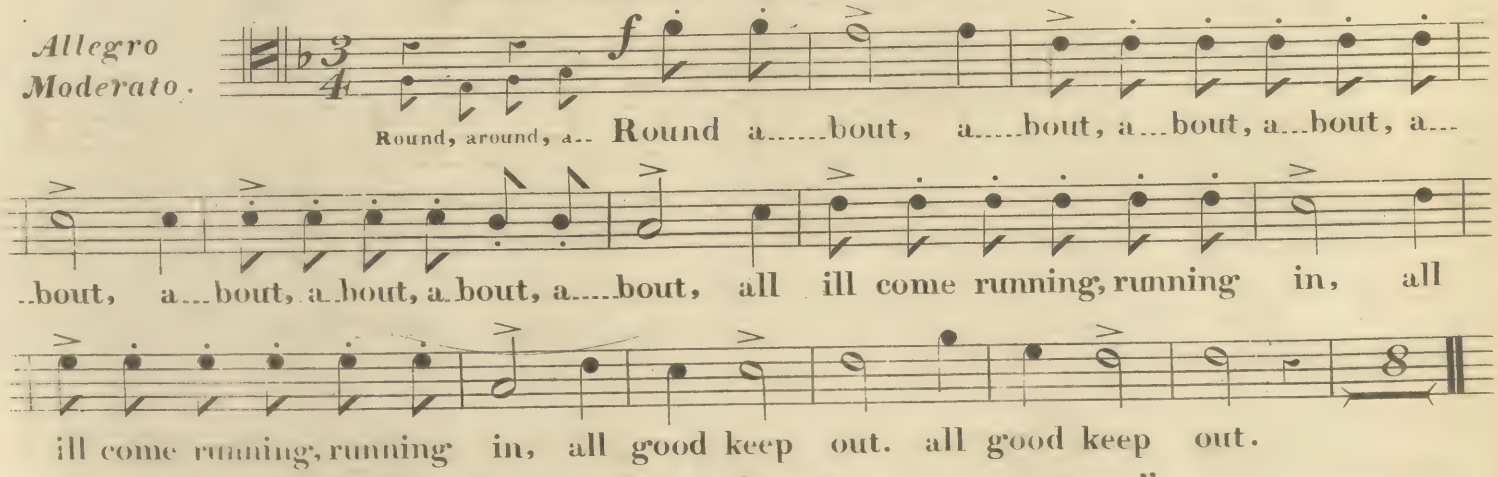

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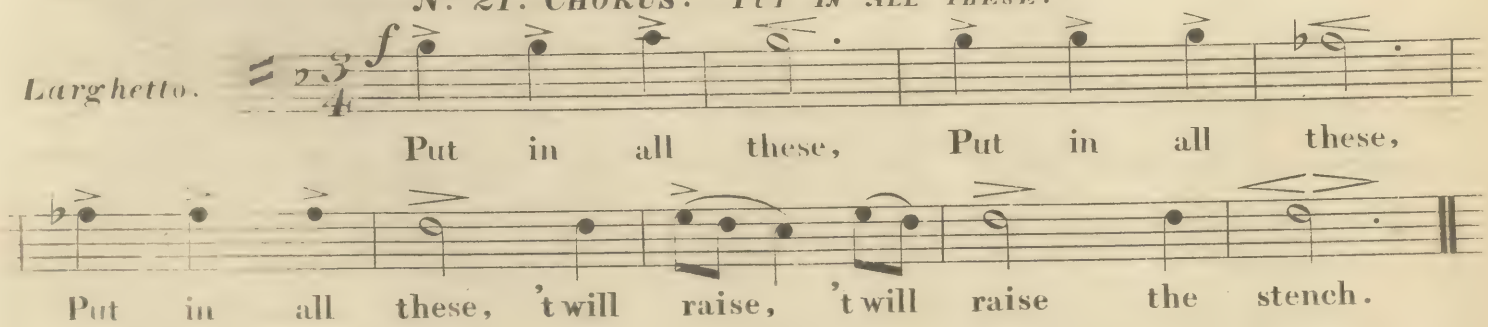

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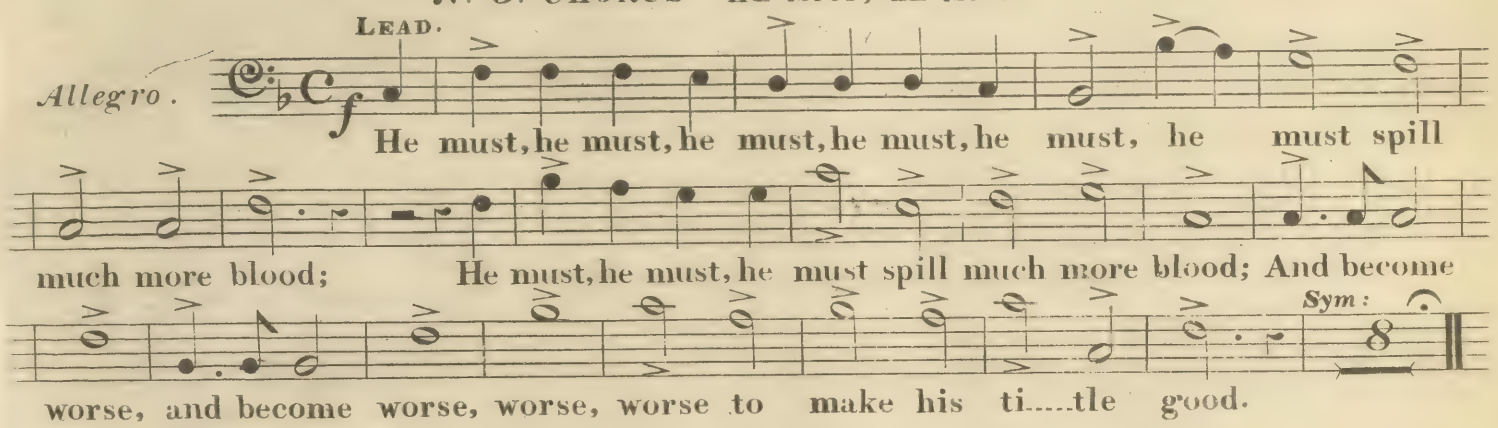

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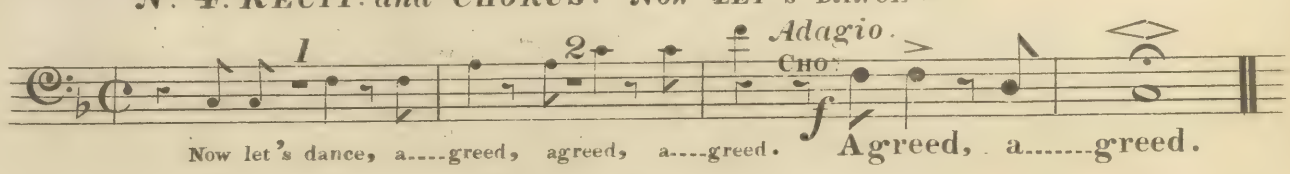

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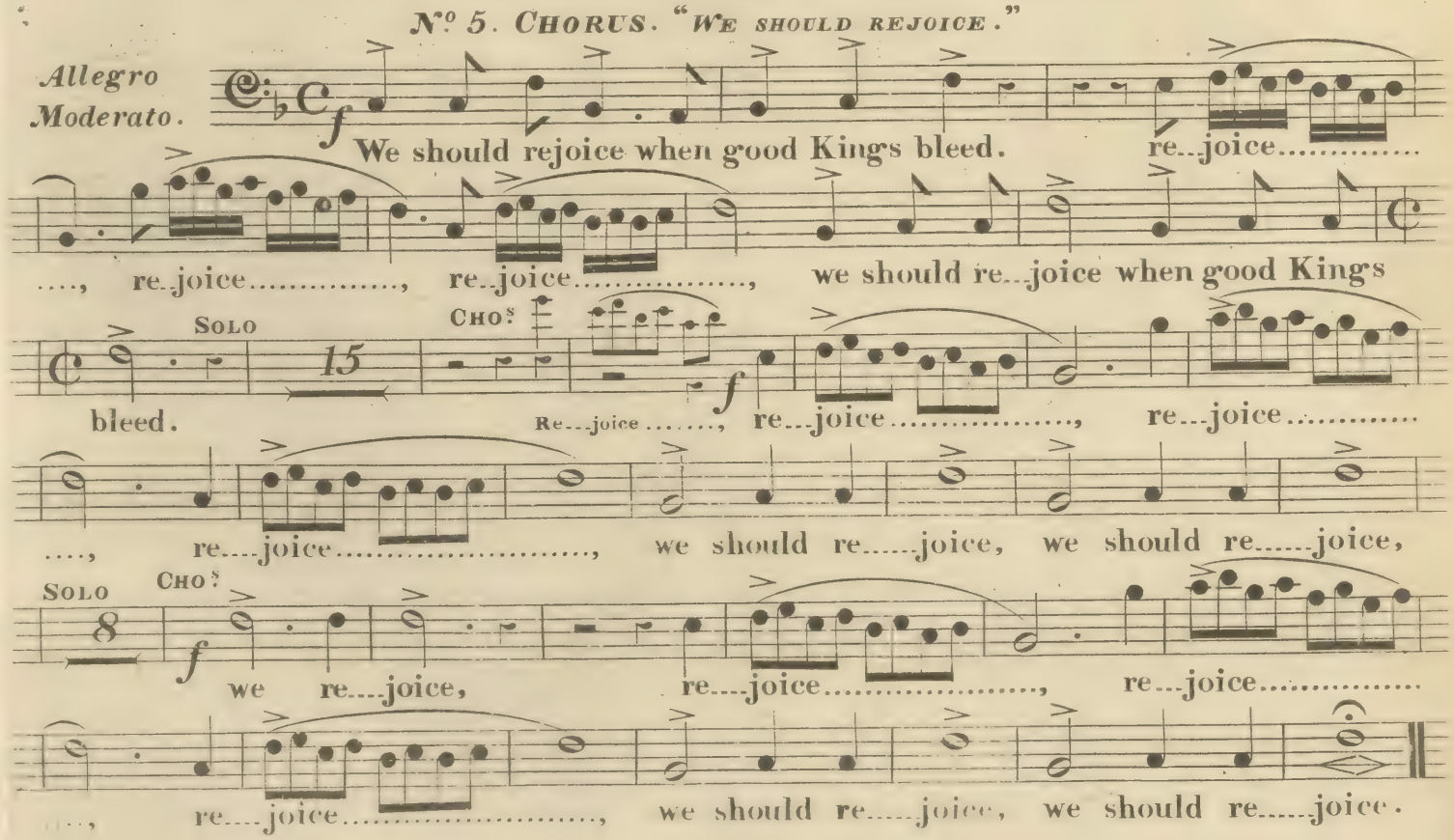

BASSO.

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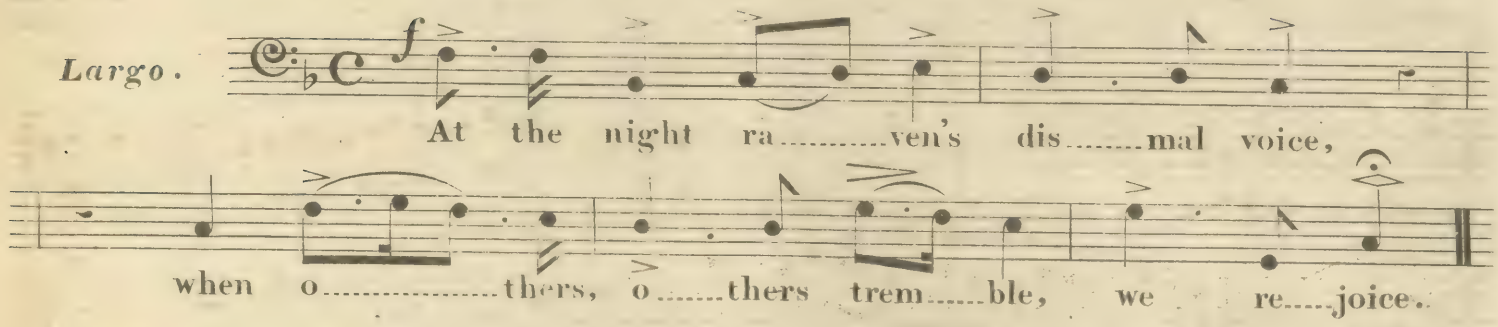

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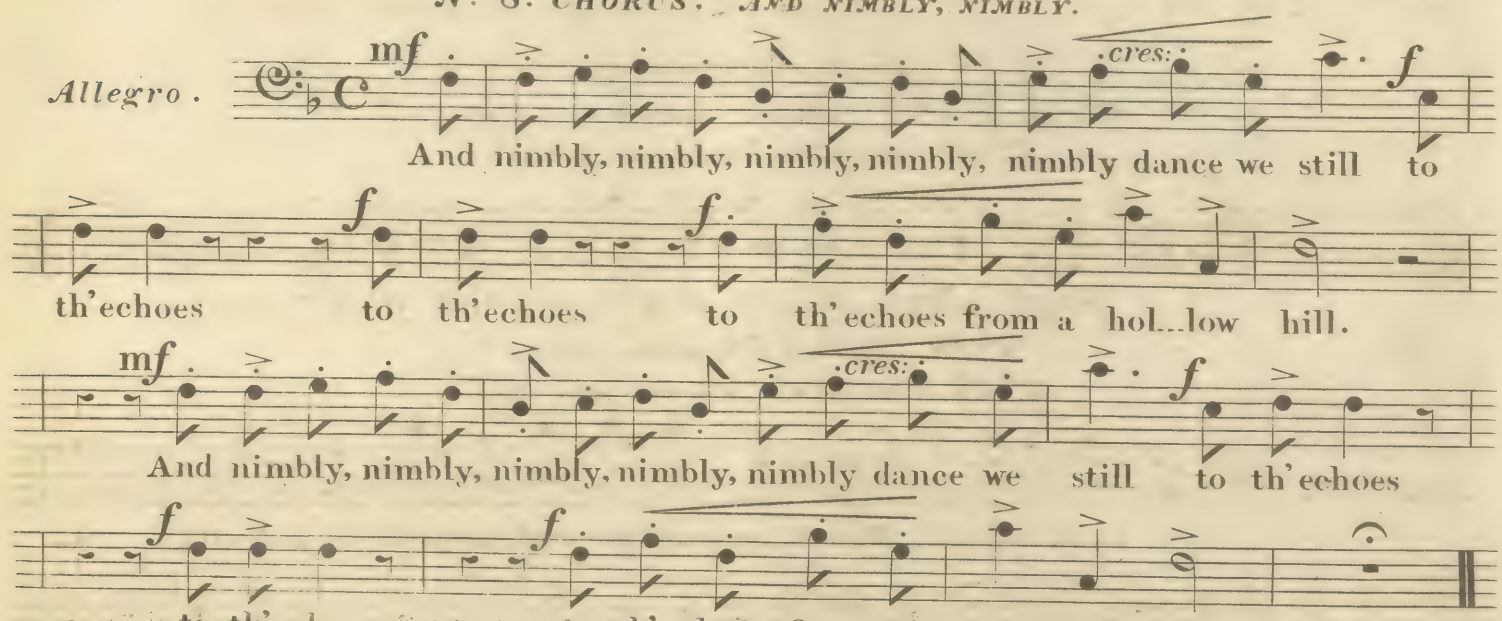

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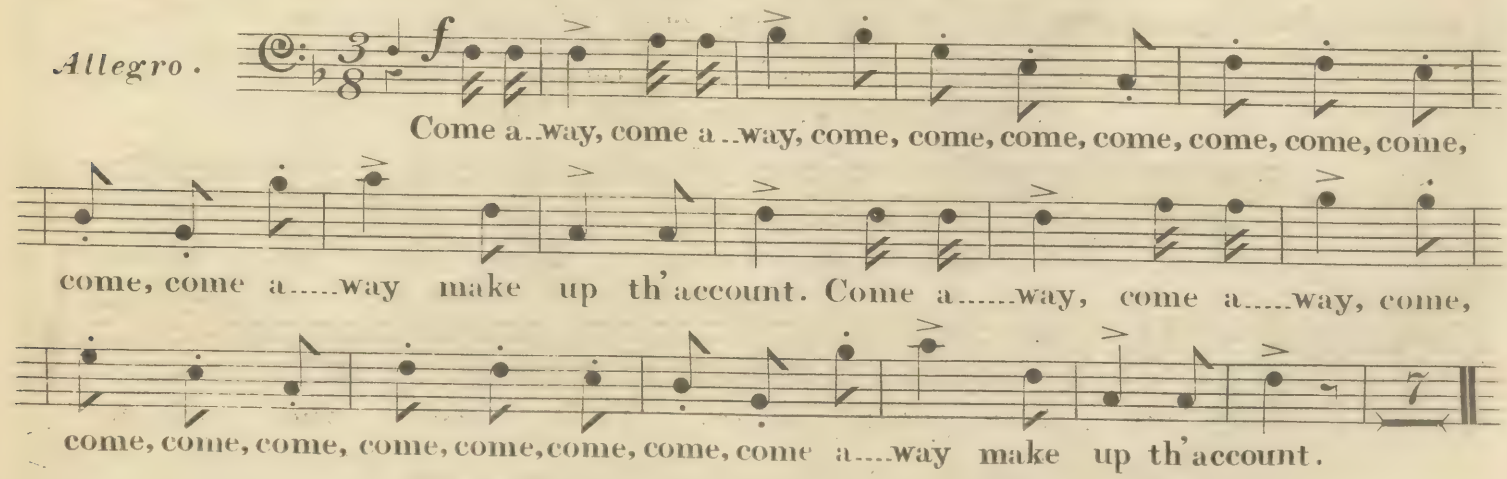

N.º 12. "WITH NEW FALL'N DEW."
N.º 13. AIR. "NOW I GO."

No. 14. Chorus. "We fly by night."

Allegro Moderato.

We fly by We fly by night, we fly by night, by night 'mongst

troops of spirits. we fly by night, we fly by night, we fly....., we fly..

....., we fly..... by night 'mongst troops of spirits.

No. 15. Symphony.

No. 16. Recit: "Black spirits and white."

No. 17. Chorus. "Mingle, mingle."

Vivace e Maestoso.

Mingle, mingle, mingle, mingle, you that mingle may.

No. 18. Recit: "Tiffin, Tiffin."

No. 19. Chorus. "Round, around."

Allegro Moderato.

Round, around, a.. Round, around, around, around, a.....bout, a...

.bout, about, about, a...bout, a...bout, about, about, a...bout, all ill come running, running,

running, running, running in, all good keep out. all good keep out.

No. 20. Recit: "Here's the blood of a bat."

No. 21. Chorus. "Put in all these."

Larghetto.

Put in all these, Put in all these,

Put in all these, 't will raise, 't will raise the stench.

No. 22. Recit: "Hold! here's three ounces."

No. 23. Repeat Chorus No. 19. "Round, around."

W. Bowley
with the author's
Compts

PRAISE GOD ON HIGH!

Sacred Cantata,

FOR

TWO TREBLES, TENORE & BASS,

with Chorus ad lib.

WRITTEN BY

ALFRED MORLAND,

and Adapted to the

Celebrated Music Composed by

MATHEW LOCKE,

AD. 1605.

The Introduction, Symphonies & Accompaniment

Arranged for the

Organ or Piano Forte,

BY

E. J. WESTROP.

Ent. Sta. Hall. *Price 6/-*

LONDON,

Published by E. RANSFORD, *Charles Street, Soho Square.*

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INTRODUCTION.

LARGHETTO.

Organ or Piano Forte.

p e legato.

f

p

f

p

f

p

f

WITH SOLEMNITY.

VOICE.

ORGAN or PIANO FORTE.

Solo Bass.

Praise God on high! Praise his great name, For the Lord he is God, is

p e legato.

God and Father of our Lord Jesus the Saviour, In whom is our sure sal-

-vation. O may we, foll'wing Christ, foll'wing Christ, find e--ter--nal peace, find

ad lib:

Maestoso con espressione.

Air Bass.

peace and comfort, find peace and comfort to our souls. 'Tis the Lord Jesus Christ

p

who hath promis'd this, if we put our trust in him, and walk in

faith, and walk in faith, and walk in faith, as did the Saints of old, and

walk in faith, and walk in faith, as did the Saints of old, He will, he will, He

will send down his love on all those, on all those, on all those who glori-fy his name.

CHORUS, *Moderato.*

Soprano 1mo

He will send down, he will send down, he will send

Soprano 2do or Alto.

He will send down, he will send

Tenor.

He will send down, he will send down, he will send

Bass.

He will send down, he will send down, he will, He will send

Moderato.

f

down his love, He will send down, he will send down, he will send down his love on all

down his love, He will send down, he will send down, he will send down his love on all

down his love, He will send down, he will send down, he will send down his love on all

down his love, He will send down, he will send down his love on all

those, on all those, all those who glo_ri_fy his name.

those, on all those, all those who glo_ri_fy his name.

those, on all those, all those who glo_ri_fy his name.

those, on all those, all those who glo_ri_fy his name.

mp

Maestoso. *p* Quartette. Chorus. *ff*

Praise the Lord the Lord our God.

p *ff*

Praise the Lord the Lord our God.

p *ff*

Praise the Lord the Lord our God.

p *p* *ff*

Praise the Lord Praise the Lord the Lord our God.

mf *dim:* *p* *ff*

CHORUS, "*Let us rejoice.*"

Allegro Moderato.

Let us rejoice in Jesu's love, re-joice . . . . . re--joice . . . . . re--

Let us rejoice in Jesu's love, re-joice . . . . . re--joice . . . . . re--

Let us rejoice in Jesu's love, re-joice . . . . . re-joice . . . . . .

Let us rejoice in Jesu's love, re-joice . . . . . re-joice . . . . . .

f

p ritard:

-joice . . . . . Let us re---joice in Jesu's love.

-joice . . . . . re-----joice . . . Let us re---joice in Jesu's love.

. . . re--joice . . . . . Let us re---joice in Jesu's love.

. . . re--joice . . . . . Let us re---joice in Jesu's love.

p ritard:

SOLO BASS.

When we shall rise to end..less joy where Christ for e.....ver

p

reigns, Where Christ, where Christ, where Christ for e..ver

reigns, We'll sing the Heav'nly prais...es, We'll sing the

Heav'nly praises, We'll sing the Heav'nly praises of the Lamb.

V. S.

CHORUS.

Re--joi---------cing, Re---joi---------cing, Re---joi----------

Re--joi---------cing, Re---joi---------cing, Re--joi----------cing Re--

Re--joi---------cing, Re--joi----------cing, Re--joi----------

Re--joi----------cing, Re--joi----------cing, Re--joi----------

f

pp ritard:

-------cing in the Lord, in the Lord.

pp

--joi---cing in the Lord, in the Lord.

pp

------cing in the Lord, in the Lord.

SOLO.

pp

-------cing in the Lord, in the Lord. And with his holy Angels, and with his holy Angels,

pp *pp* *pp*

CHORUS. (*Full*)

Re- joi - cing, Re- joi ------- cing, Re - joi -------

Re- joi - cing, Re- joi ------- cing, Re - joi -------

Re- joi - cing, Re-- joi ------- cing, Re--

and with his holy Angels Praise our God. Re- joi -- cing, Re-- joi ------- cing, Re--

ff

-cing, Re-- joi ---------- cing in the Lord, in the Lord.

pp ritard:

-cing, Re-- joi ---------- cing, Re-- joi ---- cing in the Lord, in the Lord.

pp

-- joi ---------- cing, Re-- joi ---------- cing in the Lord, in the Lord.

pp

-- joi ---------- cing, Re-- joi ---------- cing in the Lord, in the Lord.

pp ritard:

Pastorale.

SONG. (Treble.)

Oh! 'tis a happy sound to hear The

p

e legato.

Ped.

Sa_viour's pard'ning grace proclaim'd; May we be free from doubt and fear Wher_

_e'er re_deeming love is nam'd, For Christ the Saviour wel_comes all, And

bids us to his presence come; Yes, ev'_ry creature, great and small, To dwell in his ce_

_les_tial home, To dwell in his ce___les_tial home. Then

mf *p*

let us now with heart and voice Sing prai--ses to our Heav'n-ly King; And

e--ver in his name re-joice Who did to us sal---va---tion bring. Oh!

may we, when this life is o'er, Be found among his Saints a-bove; Then

we'll his ho--ly name a-dore, And tri-umph in re--deem--ing love, And

tri--umph in re---deem--ing love.

mf

CHORUS, *Largo.*

For the Lord shall reign e-vermore, when this vain world, when this vain world shall

For the Lord shall reign e-vermore, when this vain world, when this vain world shall

For the Lord shall reign e-vermore, when this vain world, when this vain world shall

For the Lord shall reign e-vermore, when this vain world shall cease shall

Largo.

ff

pp *f* *f*

cease to be. And in that day the dead shall wake, and listen, listen, all, to the Echo, to the

pp *f* *f*

cease to be. And in that day the dead shall wake, and listen, listen, all, to the Echo, to the

pp *f* *f*

cease to be. And in that day the dead shall wake, and listen, listen, all, to the Echo, to the

pp *f* *f*

cease to be. And in that day the dead shall wake, and listen, listen, all, to the Echo, to the

mp *pp*

Echo, to the Echo of the Trumpet's sound; And in that day the dead shall

f

Echo, to the Echo of the Trumpet's sound; And in that day the dead shall

f

Echo, to the Echo of the Trumpet's sound; And in that day the dead shall

f

Echo, to the Echo of the Trumpet's sound; And in that day the dead shall

pp *mf* *pp* *ff*

Slow.

wake, and listen, listen, all, to the Echo, to the Echo, to the Echo of the Trumpet's sound.

pp *f* *f* *f*

wake, and listen, listen, all, to the Echo, to the Echo, to the Echo of the Trumpet's sound.

pp *f* *f* *f*

wake, and listen, listen, all, to the Echo, to the Echo, to the Echo of the Trumpet's sound.

pp *f* *f* *f*

wake, and listen, listen, all, to the Echo, to the Echo, to the Echo of the Trumpet's sound.

mp *pp* *mp* *mf* *pp*

pp CHORUS, *Largo.*

Trebles.

Holy, Holy, Holy, is his name.

Holy, Holy, Holy, is his name.

Holy, Holy, Holy, is his name.

Holy, Holy, Holy, is his name.

pp *Largo.*

Alto.

Largo.

Holy, Holy, Holy, is his name.

Tenor 1mo

Holy, Holy, Holy, is his name.

Tenor 2do

Holy, Holy, Holy, is his name.

Bass.

Holy, Holy, Holy, is his name.

Largo.

pp

SOLO BASS.

Allegro Moderato.

The Cherubim and Seraphim con--tinual-ly do cry, Ho----ly,

p

Ho-ly, Ho-ly Lord God of Hosts, The Cherubim and Seraphim con--tinual-ly do

pp Chos Trebles.

cry, Ho----ly, Ho--ly, Holy Lord God of Hosts. Ho-ly, Ho-ly,

pp

fz fz fz fz

Solo Tenor.

Ho-ly, Those Heav'nly sounds so sweet, Mine ears with rapture greet; Soon

p

ritardo ad lib.

Treble. Tenor.

may I fly a--way To those bright realms of day. I hear, come, I hear,

pp

Alto or Sopo

Tenor.

come, I hear those sounds, my heart rebounds to meet my Lord in yonder skies.

Adagio.

CHORUS, *Maestoso.*
First time *p.* Second time *f.*

Praise the Lord, praise the Lord, Sing prai__ses all Na_tions, Sing

Praise the Lord, praise the Lord, Sing prai__ses all Na_tions, Sing

Praise the Lord, praise the Lord, Sing prai__ses all Na_tions, Sing

Praise the Lord, praise the Lord, Sing prai__ses all Na_tions, Sing

f

prai_ses to God, to God most high! Praise the Lord, praise the Lord, Sing

prai_ses to God, to God most high! Praise the Lord, praise the Lord, Sing

prai_ses to God, to God most high! Praise the Lord, praise the Lord, Sing

prai_ses to God, to God most high! Praise the Lord, praise the Lord, Sing

prai--ses all Na--tions, Sing prai--ses to God, to God most high!

prai--ses all Na--tions, Sing prai--ses to God, to God most high!

prai--ses all Na--tions, Sing prai--ses to God, to God most high!

prai--ses all Na--tions, Sing prai--ses to God, to God most high!

Sym:

mf p mf p

RECIT: BASS (*ad lib:*)

It is the

f

rall°

Lord, the mighty God, who hath pre--par'd for me the way.

slentando.

Therefore will I now and ever bless and praise his ho--ly name....

AIR, BASS.

With Spirit.

Now my heart is fill'd is fill'd with love, Sent by Jesus from a--bove,

Oh! what delightful plea-sure is this, To hear the glad sound, spreading

peace a-round, Come, dwell..... come dwell..... in e-----ver lasting

bliss. Thus shall all who've serv'd Jehovah, trusting in the Saviour's merits,

Join with all his righteous people, And live for aye, and live for aye with

hap--py Spirits, And live for aye, and live for aye with hap--py Spirits,

8. FULL CHORUS. (Not too fast.)

And live for aye, and live for aye, and live for aye with hap-py Spirits,

And live for aye, for aye, and live for aye with hap--py Spirits,

And live for aye, and live for aye, for aye with happy Spirits,

And live for aye, and live for aye, for aye with hap--py Spirits,

ff

and live for aye, and live for aye . . . . . .

and live for aye, and live for aye, and live for aye, and live for aye,

and live for aye, and live for aye, and live for aye, and live for aye,

and live for aye, and live for aye, and live for aye . . . . . .

and live for aye . . . . . for

and live for aye, and live for aye, for aye, and live for aye, and live for

and live for aye, and live for aye, for aye, and live for aye, and live for

. . . and live for aye . . . . . for aye . . . . . for

aye with hap -- py Spirits.

aye with hap -- py Spirits.

aye with hap -- py Spirits.

aye with hap -- py Spirits.

mf

cresº

f

ff

Fine.